

MUSICAL AMERICA

Edited by A. WALTER KRAMER

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'TRAVIATA' FIRST OPERA OF SEASON AT METROPOLITAN

Verdi Work, with Ponselle, Chosen by Gatti-Casazza for Opening Night—"Schwanda" to Have American Premiere in First Week—Seven Other Additions to Repertoire Will Follow—List of New Artists Announced by General Manager—Stage Direction Shared by German and Russian Experts of Wide Experience

VERDI's "Traviata" will be the opening bill at the Metropolitan when the opera house opens its doors on the evening of Monday, Nov. 2. The singers will be Rosa Ponselle, Giacomo Lauri-Volpi and Giuseppe De Luca. Tullio Serafin will conduct.

The second work announced for the first week of the season, which will be Mr. Gatti-Casazza's twenty-fourth as general director, will be "Tannhäuser," not given last season, to be sung on the evening of Nov. 4, with Maria Jeritza, Elisabeth Ohms, Rudolf Laubenthal, Friedrich Schorr and Ivar Andresen in the cast and Artur Bodanzky conducting.

At the first Saturday matinee, Nov. 7, Weinberger's "Schwanda" will have its initial American performance. The protagonists will be Maria Mueller, Karin Branzell, Rudolf Laubenthal, Friedrich Schorr, Gustav Schützendorf and Ivar Andresen. Artur Bodanzky will conduct and the opera will be staged by Dr. Hans Niedecken-Gebhard who comes to the Metropolitan from Berlin this season. The operas for the remaining performances of the week have not yet been determined upon.

An American Premiere

In announcing his plans last Monday, Mr. Gatti-Casazza made no further additions to the repertoire beyond those given in his statement in April. After "Schwanda," already mentioned for the first matinee, Leoni's "L'Oracolo" will be given during the fourth week with Lucrezia Bori and Antonio Scotti in the cast. In the fifth week, Montemezzi's "Notte di Zoraima" will have its American premiere with Rosa Ponselle in the name part and Tullio Serafin conducting.

The end of December, von Suppe's opera-comique, "Donna Juanita" with recitations by Artur Bodanzky, will be given with Maria Jeritza in the title rôle. The end of January, Verdi's "Simone Boccanegra" will be sung with Lawrence Tibbett in the name part.

In February, Delibes's "Lakmé" will be revived for Lily Pons, and in March, Bellini's "Sonnambula" also for Mme.

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THE METROPOLITAN'S NEW STAGE DIRECTORS

Alexander Sanine, Russian Régisseur (Left) and Hans Niedecken-Gebhard, German Director, Who Will Assume Their Duties This Season



Erich Kleiber, Who Opened the Season of the New York Philharmonic-Symphony on Oct. 8 and Will Conduct the First Six Weeks' Concerts

"MONA LISA" FOR CHICAGO

Civic Opera Season to Include Six Novelties and Revivals

CHICAGO, Oct. 5.—Three novelties and three revivals are announced for the forthcoming season of the Chicago Civic Opera. The novelties will be Mozart's "Magic Flute" and Max von Schillings's "Mona Lisa," both to be sung in German, and Franco Leoni's "L'Oracolo," in Italian. The revivals include Wagner's "Parsifal," Massenet's "Hérodiade" and Giordano's "Andrea Chenier."

"Parsifal" has not been heard here since the season of 1922-23. Egon Pollak will conduct, and the leading roles will probably be assigned to Frida Leider, Paul Althouse and Alexander Kipnis. "Hérodiade" will be heard after a lapse of five years, and "Andrea Chenier" after six years' absence from the repertoire.

A. G.

WORCESTER OPENS FESTIVAL WITH BLISS PREMIERE

First American Hearing of "Morning Heroes" by English Modernist Conducted by Albert Stoessel Before Brilliant Audience—Percy Grainger Has Ovation After Performance of His "Tribute to Stephen Foster"—Kodaly's "Psalmus Hungaricus" Sung—Basil Maine Is Orator in Choral Symphony

[By Wire to MUSICAL AMERICA]

WORCESTER, MASS., Oct. 7.—In an all-modern program devoted to works by Arthur Bliss, Zoltan Kodaly and Percy Grainger, the seventy-second music festival of the Worcester County Musical Association opened tonight in Mechanics Hall, under the baton of Albert Stoessel.

Chorus, orchestra and orator, in the person of Basil Maine of London, united in the American premiere of Bliss's "Morning Heroes," which made a deep impression. Mr. Bliss came to America to hear his work sung at one of the final rehearsals, but was called back to England to conduct a performance of the composition before the opening of the festival tonight.

Dan Gridley, tenor, assisted the chorus ably in Kodaly's "Psalmus Hungaricus." The Grainger "Tribute to Stephen Foster" enlisted the assistance of the composer at the piano and vocal incidental solos by Louise Lerch, soprano, Rose Bampton, contralto, Mr. Gridley, Willard Young, tenor, and Frederic Baer, baritone.

The brilliant audience gave ovations to Mr. Grainger for his unique composition, and to Mr. Stoessel for his finely executed performances.

Further comment on the Bliss work and the other concerts will appear in the next issue. A. WALTER KRAMER

Coates May Bring Moscow Opera to America Next Year

LONDON, Oct. 1.—Albert Coates, in a statement to the *Universal Press*, on Sept. 12, said that the Soviet Government had authorized him "to take the whole Moscow Opera Company to Chicago in 1933 for the World's Fair."

Mr. Coates last season conducted opera performances during several months in Moscow and is returning to lead a similar season this winter. He said that if the company made its projected American tour, it would present a series of Russian works "on a scale of true operatic splendor."

Autumn Opera Seasons on Pacific Coast Bring Novelties and Debuts

Los Angeles Marks 150th Anniversary with New Native Opera

LOS ANGELES, Oct. 5.—The first presentation in this city of Rabaud's fantastic opera "Marouf," with Mario Chamlee and Yvonne Gall singing the leading roles, opened the season of the Los Angeles Grand Opera Association on Oct. 2. Mr. Chamlee proved a favorite, since this is his native city. Certainly he has never been heard here to greater advantage, both as singer and actor. His characterization in the title role was subtle and his singing full-throated and natural. Miss Gall as the Princess made an appealing picture and sang her music delightfully. The other singers were well cast in this glamorous work. Wilfred Pelletier made a fine showing as conductor, thanks also to the first-class orchestra, chosen principally from members of the Los Angeles Philharmonic. Costumes, lighting and stage effects were brilliantly effective, under the able direction of Armando Agnini.

The opening performance attracted a capacity audience, made particularly brilliant by the presence of many screen stars and persons of social prominence. For the remaining eight operas of the series, the association is presenting the most attractive repertoire and a roster including some of the most prominent singers in its eight years' existence. David T. Babcock, president, has spared no energy to make this a memorable season.

The series, extending until Oct. 17, includes "Lohengrin," "Tannhäuser," "Meistersinger," "Aida," "Masked Ball," "Trovatore," "Tosca" and "Carmen."

New Native Opera Heard

Interest in opera, both grand and light, seems to have taken a sudden spurt in these parts. Mary Carr Moore, Californian composer, produced her opera "Los Rubios," based on a charming story of early California days by Neeta Marquis, in the Greek Theatre in Griffith Park, as one of the musical features of the Los Angeles 150th birthday celebration.

The opera is in three acts and opens with an elaborate orchestral prelude. The action takes place in and about Los Angeles in the year 1857, and concerns a romance between the beautiful daughter of Don Miguel Rubio and a young American civil engineer. The latter foils the plots of a rascally sheriff, who attempts to gain the land rights to the ranch home of the Rubio family. The composer has cleverly utilized Spanish and Indian themes in her score, which is melodious and singable. The work has many fine moments and, despite certain difficulties in its presentation, was well received by a large audience. Important parts were enacted by Mignon Brezen, Clara Robles, William Wheatley, Howard Hodge, Douglas and Gordon Berger.

The last outdoor opera performance of the Summer was Thomas's "Hamlet," given in the Argus Bowl on Sept. 25, with Ellen Beach Yaw singing the role of Ophelia. She had the assistance of Donald Edgett, Ethelyn Baldridge and Arthur Kribs. Georgiella Lay was the pianist.

HAL DAVISSON CRAIN

San Francisco Opens Series with Local Premiere of "Marouf"

SAN FRANCISCO, Oct. 5.—For the ninth annual season of the San Francisco Grand Opera Association in the Exposition Auditorium, Gaetano Merola, general director, assembled an excellent company of guest artists.

The season opened on Sept. 10 with Rabaud's "Marouf." Mario Chamlee's delightful performance of the title role and Yvonne Gall's charming portrayal of the Princess Saamcheddine seemed to justify the selection. The orchestral score was well played under Mr. Merola's baton.

With Elisabeth Rethberg, Giovanni Martinelli, Faina Petrova and Giuseppe Danise heading the cast, "Aida" was given an excellent and spectacular performance on Sept. 12.

New Tenor in "Lohengrin"

"Lohengrin" on Sept. 14 had a superb cast of singers. Three had not previously been heard here—Gotthelf Pistor, Maria Müller and Friedrich Schorr. The first-named made his American debut at this time.

Pistor's Lohengrin was the most satisfying this writer has ever experienced. His voice is rich and mellow, a constant joy to the ear. His presence is manly; his stature, heroic, his acting, adequate in all respects.

Mme. Müller was a beautiful Elsa, with a voice of unfailing sweetness and great purity. Mr. Schorr, as Telramund, gave a vivid portrayal and revealed a voice of excellent quality and even timbre. Mme. Petrova as Ortrud again evidenced her fine vocal and histrionic ability. Mr. D'Angelo did well by King Henry. Arnold Gabor as the Herald completed the satisfying cast.

The chorus of San Francisco and Los Angeles singers had been well rehearsed. Hans Blechschmidt conducted with poise and authority, obtaining excellent results.

"Andrea Chenier" on Sept. 16 brought a personal triumph for Mme. Rethberg, as Madeleine. Martinelli gave a well-sustained vocal and histrionic performance in the title role; Danise was a satisfactory Gerard. Petrova made the Blind Woman conspicuous by virtue of vocal excellence and fine acting. Dublois Ferguson did well as Bersi, as did Eva Atkinson as the Countess. Messrs. D'Angelo, Oliviero, Picco, Sandrini, Windheim and Clark completed the cast.

Segurola Returns as Sharpless

"Madame Butterfly," sung on Sept. 17, marked the return to the opera stage of Andres de Segurola as a very British-looking be-monocled Sharpless. Mme. Müller's climactic portrayal as the heroine aroused the audience to great enthusiasm. Mr. Chamlee gave his usual satisfying performance as Pinkerton; and Mme. Petrova was effective as Suzuki.

Verdi's "Masked Ball" was sung on Sept. 19. As Amelia, Rethberg was at her loveliest. Martinelli made Riccardo a human being, again singing with consistent excellence. Danise sang Renato better than he acted it.

Two San Francisco singers appeared successfully in this work. Luisa Silva was a vivid and rich-toned Ulrica, and Audrey Farncroft, charming and facile

Seven Steps to Musical Perfection



Yehudi Menuhin (At Left) with His Sisters and Playmates at His Home Near Paris

NOT the famous family of which Wordsworth wrote in "We Are Seven" is revealed in the accompanying photograph, but a holiday glimpse of Yehudi Menuhin with his sisters and little playmates. The scene is the summer home of the Menuhin family outside of Paris. In the picture the famous boy violinist is seen at the left. His sisters Yaltah and Hepzibah are second and third, respectively.

Yehudi is convalescing satisfactorily from an operation for appendicitis per-

formed in Basle on Sept. 20, and is looking forward to his concert engagements in the United States during the second half of the coming season. A large number of concerts have been booked for him in Europe in the early part of the winter, including appearances with orchestras in Paris and other cities. His American tour, opening in January, will in no way be affected by his recent illness, according to a statement by his managers, Evans & Salter of New York.

in vocalization as Oscar. The concerted numbers were beautifully sung.

Pietro Cimini was welcomed back to the stand after an absence. Poise, musicianship, and a fine sense of balance distinguished his conducting. M. M. F.

In "Tosca," on Sept. 21, Miss Gall won the plaudits of the large house as an appealing heroine. Mr. Chamlee, as Cavaradossi, shared the success. Mr. Danise gave a smooth and finished performance as Scarpia, though somewhat lacking in dramatic fire. Messrs. Angelotti, Sandrini and Picco sang minor roles well. Pietro Cimini conducted.

"Bohème" drew a crowded house on Sept. 25. Mme. Müller as Mimi gave a most appealing impersonation. Mr. Chamlee was at his best as Rodolfo. Audrey Farncroft was a vivacious Musetta. The other members of the Bohemian quartet were Andres de Segurola, Millo Picco and Ezio Pinza. Antonio dell'Orefice conducted.

HELENA M. REDEWILL

"Tannhäuser" Delights

Beautiful singing by the principals in "Tannhäuser" more than compensated for the various shortcomings of the performance.

Mme. Rethberg surpassed all of her previous work of the season.

Mr. Schorr sang with magnificent purity of tone, and gave a histrionic portrayal of high order.

In the title role, Mr. Pistor combined excellent singing with exceptionally intelligent acting.

Ezio Pinza's Landgrave was impressive. Messrs. Windheim, Gabor, Oliviero and D'Angelo completed the group of minstrels in an adequate manner.

Two debutantes heard in this opera were Irene Castleton, a very pretty Venus, though vocally somewhat overtaxed, and Myrtle McLaughlin, a delightful shepherd.

The second week was concluded with a stirring performance of "Trovatore." Rethberg graced the part of Leonora, Martinelli and Luisa Silva, as Azucena, won deserved personal ovations.

A Triumphant "Meistersinger"

"Meistersinger" on Sept. 28 proved the crowning achievement of the series. A capacity audience broke into bravos after the final curtain.

The Hans Sachs of Schorr was outstanding for its human qualities as well as for beautiful singing. Mme. Müller was a radiant Eva. Her singing was no less lovely. Pistor made a manly Walther. His voice was at its best in lyric passages, but he coped with the dramatic portions of the score with genuine effectiveness. Marek Windheim's David was an irresistible portrayal. Arnold Gabor was a capital Beckmesser. Eva Atkinson was a capable Magdalena. Messrs. Pinza, Steger, D'Angelo, Picco, Oliviero, Horton, Simonet, Williams, Sellon and Sandrini completed the satisfying cast.

The regular opera chorus was augmented by a group selected from the Municipal Chorus. Its singing was a joy, and the ensemble had been well rehearsed.

Armando Agnini, the stage manager, shared in the ovation with Hans Blechschmidt, who did fine work in the conductor's stand.

"Carmen" Ends Series

The season concluded on Sept. 30 with a rather mediocre "Carmen." Mme. Petrova was an unseductive heroine, though she sang well. Martinelli gave a delightfully human characterization as Don José and won an ovation. Pinza as Escamillo and Audrey Farncroft as Micaela both were warmly applauded.

Artistically, the season has been an outstanding success. Financially, it has resulted in a deficit, the exact amount of which has not yet been announced.

MARJORIE M. FISHER

Berlin's Autumn Season Includes Schillings Opera

"Der Pfeifertag," Revised by Composer, Conducted by Erich Kleiber at the State Opera—"Zar und Zimmermann" Proves Feeble Entertainment at the Civic Opera — Wagnerian Performances Gain Interest by Appearances of Newcomers

By GERALDINE DE COURCY

BERLIN, Oct. 1.—The first novelty of the season at the State Opera, which has devoted itself this autumn mainly to repertoire works, was a revival of "Der Pfeifertag" (The Pipers' Day), the early and neglected work of its former director, Professor Max von Schillings, which was first given in Berlin twenty-nine years ago. During the intervening years, the composer has made several attempts to edit the work and overcome the drawbacks of the ponderous libretto, with its ballast of dramatic inertia and archaic phraseology.

This time he tackled the job with a determination that swept the decks clear of all parental sentiment. But, so far as the results were concerned, this effort did not do more than remove the most ostensible deadwood. The tale of social unrest in a pipers' guild, sugar-coated with a lovers' intrigue, was pretty lean picking, though the music flowed with a craftsman's grace that provided moments of allurement.

It has been whispered in well-informed circles that Tietjen, director of the opera house, grew tired of experimentation and chose this work for the acknowledged seriousness and earnestness of its conception and its indisputably fine workmanship. In fact, Albert Einstein, the distinguished Berlin musicologist, goes so far as to lay Strauss's "Feuersnot" to its influence and accepts it as the natural and logical product of the "Meistersinger" era, a work that it patently follows in a number of points.

Kleiber Vitalizes Score

Kleiber conducted with his usual tonal grace, rhythmic command and delicate charm. The climaxes of the second and third acts, as well as the symphonic interlude, were done with great virtuosity and proved the highlights of the performance.

Beyond the footlights, achievements were not so respectable, and smacked of subscription nights at the Kroll. The State Opera has fallen heir to a goodly share of the Kroll ensemble and has to make the best of several bad bargains. Thus, when the real stars are afield, artistic hope must be tied to the rock of Kleiber's personality and the general situation be accepted with equanimity.

On this particular evening the opera house was fully a third empty (an unusual situation on a "first night") and the lukewarm enthusiasm of the skimpy public was entirely unworthy of the merits of the work. The reception hardly showed the regard that is due the distinguished and gracious personality of the composer and the prominent part which he has hitherto

played in the fortunes of this institution.

This year the Berlin music season seems to be having a particular hard time in getting under way. In fact, since the opera house reopened in August, the general vista has been as drab and listless as a Russian steppe. Either the prevailing financial unrest has sapped all latent energy, or an



Karl Schrecker, Berlin
Marcel Wittisch, Who Sang the Leading Male Role of Veltin in Schillings's "Der Pfeifertag"

active interest and participation in music have become a frank impossibility under the strain of economic perplexities.

For some weeks now there has been a rumor that the Civic Opera was also about to close its doors. But this disquieting news has now been officially denied by the Mayor and the board of directors, who have issued the reassuring statement that the institution will be kept open, no matter what manner of retrenchments may have to be made. The budget for the present fiscal year envisages a municipal subsidy of 2.1 million marks as against 2.6 million last year, but this house has the largest number of subscribers (10,000) of any theatre in the city. Much, therefore, will depend on the net income during the first half of the winter. In any event, there seems to be no cause for a panic such as drove the Breslau Opera to give notice recently to its entire personnel.

Opera Houses Dissolve Partnership

The dissolution of the commercial brotherhood that has existed for the past several years between the State and Civic Operas in Berlin has caused all sorts of prognostications. But externally at least these houses seem to be navigating their respective courses with becoming independence and dignity. For the moment, the odds are with the Civic Opera, which boasts the more distinguished vocal ensemble, although the conductorial staff and the instrumental and technical personnel are still running second to its big brother on Unter den Linden.

Lortzing Opera Disinterred

The first novelty of the season at the Civic Opera in Charlottenburg was an exceedingly tame presentation of Lortzing's "Zar und Zimmermann," which was more the handiwork of Dr. Singer, the retiring director, than of his successor. A thoroughly mediocre



Suse Byk, Berlin
Gertrud Bindernagel, as Brünnhilde, a Role in Which She Was Favorably Received at the Berlin State Opera

ensemble, including two new acquisitions (Anni Frind, a former light opera soubrette, and Henk Noort, a Dutch tenor), gave a heavy, routine performance. Even that most estimable artist, Gerhard Hüsch, sang with the leaden touch of personal indifference—which was small wonder! Better a conservation of energy than such expenditure in a thoroughly lost cause.

Stars in "Götterdämmerung"

After this pallid overture, Dr. Ebert, the new director of the house, proceeded to show his mettle and brought out a "Götterdämmerung" that had the vocal backing of such artists as Gertrud Bindernagel, Sigrid Onegin, Anny Helm, Ivar Andresen, Elisabeth Friedrich and Hans Reinmar. Mme. Bindernagel, the Brünnhilde, sang lyric roles in Berlin several years ago, but left the metropolis to sing in Mannheim, where she went through a tempering development and has now returned to her old field as a dramatic soprano. Despite a singularly awkward and graceless costume that contributed towards the elimination of all nobility and beauty of gesture, and a tendency to overact which gave her impersonation a vixenish touch, she revealed a voice of such unlimited resources and

opulence as to rank her high among present-day Wagnerian sopranos in Germany.

Carl Hartmann, the new heroic tenor, has not sufficiently conquered the technique of singing and of stagecraft to discharge his Wagnerian tasks with ease or fluency. There is, however, an unmistakable quality in the voice that justifies hopes for the future. The most finished work of the evening on all scores was done by the distinguished Hamburg baritone, Hans Reinmar, whose Gunther was a fine interpretation, dignified in contour, ripe in conception and consummate in musicianship. This capable artist is a vivid manifestation of the fruits of conscious effort when guided by an intuitive sense of artistic values. The voice is not a great one, nor is its quality sumptuous, but he is marching steadily forward towards a fine maturity.

Fritz Stiedry has unquestionably taken minute pains to refine his band of instrumentalists, but his dramatic élan proved a dangerous whip. At times his orchestra developed a quality of tumultuousness (particularly in the second act). Its volume reverberated uncomfortably in the listener's ears, especially in the front rows, where the acoustics of this large, barn-like house drop no softening pall over the tonal blatenaces of a rough instrument. Stiedry's own musicianship and solid routine always proved a benign influence, but even with the various assets of the performance, there was still an element that prevented it from being wholly satisfactory.

Malipiero Completes New Operatic Triptych

G. Francesco Malipiero, according to dispatches from Italy, has recently completed a new operatic triptych, "I triofli d'amore" ("The Triumphs of Love"). The scenes are laid, respectively, in the Middle Ages, the seventeenth century and the present time, and the sections are entitled "Emerald Castle," "Masquerade" and "Olympic Sports."

Albert Spalding has been engaged as soloist for the seventh concert of the Hanover Opera series under Rudolf Krasselt, on March 7.

Takes Musical "Pulse" of Students

MINNEAPOLIS, Oct. 5.—A blindfold test was used recently by two experimenters in the psychology department at the University of Minnesota to determine the reactions of students toward various types of music.

The experimenters selected a large group of subjects with correspondingly high and low scores in musical talent tests. They took each subject into a sound-proof room, seated him in a comfortable chair, applied a blindfold, then attached the psycho-galvanometer—a nerve-current measuring device—to the subject's hands.

Instructing him to sit quietly, breathe normally and listen attentively, they played the following phonograph records in order: Wagner's "Rienzi" and "Flying Dutchman" Overtures, and the popular ballads, "Sleepy Town Express" and "Three Little Words."

At the close of each number, the subjects were told to write down the thoughts and feelings experienced.

Trained Listeners Less Emotional

The psychologists found that those persons not musically inclined tended to give a higher psycho-galvanic reading (that is, they were more "moved") than those who had a musical bent. The test also disclosed that eighty percent of the subjects preferred so-called "classical" to popular music.

Emotional reactions experienced by subjects during the playing of the Wagner music brought to mind such images as "the French Revolution," "church bells," "the forest" and "ballet dancers." The jazz records in many cases brought personal reminiscences of dances and house parties.

ORMAL I. SPRUNGMAN

Song Recital in Carnegie Hall Opens New York's Concert Season

Frances Sebel Heard in Excellent Program — Fritz Kreisler, First Eminent Artist to Be Heard, Fills Carnegie with Enthusiastic Throng—Other Early Recitals Given

THE concert season in New York was formally opened on the evening of Oct. 4, with a recital in Carnegie Hall by Frances Sebel, soprano. Fritz Kreisler, the first artist of world-prominence to be heard, filled the same auditorium with his customary overflowing audience two evenings later. Others heard were Maria Rosamond, soprano; Rufus Gibson, tenor, and the Breeskin Ensemble, led by Elias Breeskin.

Frances Sebel, Soprano

Frances Sebel, soprano, gave the first recital of the season in Carnegie Hall on the evening of Oct. 4, with Madeleine Marshall at the piano.

Miss Sebel disclosed a voice of long range fully under control. Her program was one of wide range. It began with Mendelssohn's concert aria, "Infelice!" and included a group of Spanish songs, two by Obradors being "first times." An aria from Mana-Zucca's opera "Hypatia" was sung with dramatic fervor and to this the artist gave, as encore, "Dich Teure Halle," exhibiting distinct operatic abilities. Songs by Strauss, Weingartner and Blech in German were excellently sung and two in English by Hughes provoked more applause. All in all, an evening of very good singing. Miss Marshall's accompaniments were up to their customary high standard. H.

Fritz Kreisler Returns

Fritz Kreisler played to two audiences in Carnegie Hall the evening of Oct. 6, one on the platform, one out front. The greeting of protracted applause evoked by his first appearance of the new season again attested the affection held for the mellow artist who has been referred to as "the Hans Sachs of the violin." An evening slippery for strings by reason of exceptional humidity militated against purity of intonation, but the familiar plus qualities of the Kreisler art asserted themselves in the face of the enervating atmosphere. Very broad and at the same time human and intimate in their detail were the performances given of the Bach E Minor Suite and the Sarabande and Gigue from that master's D Minor Partita for violin alone. The program was one of familiar music throughout, with Mozart's G Major Concerto, Ravel's atmospheric Habanera and various transcriptions to assert the individual qualities of the recitalist. Carl Lamson collaborated as in other years at the piano. T.

Maria Rosamond, Soprano

Maria Rosamond, soprano, appeared in the first of three morning recitals at the Savoy-Plaza on Oct. 6.

Mme. Rosamond won appreciation from her audience in an aria from "Iris" and songs by Strauss, Tchaikovsky, Maria Devona and Vincent Sorey. Mr. Sorey was heard in violin solos by Sarasate, Veracini, Bazzini and others. Ernst Meyen played a 'cello obbligato to one of the songs. Vittorio Versè was the accompanist.

Mme. Rosamond displayed a good voice and an interpretative sense which made her recital an interesting one. D.

Rufus Gibson, Tenor

Rufus Gibson, Negro tenor from British Guiana, made his New York

debut in the Town Hall on the evening of Oct. 6, with William King at the piano.

Mr. Gibson's voice is not large, but it has a pleasing quality. Its best possibilities were probably not brought out through a none-too-good method. His group of spirituals was well sung, some of his other numbers less so. His diction was invariably and unusually good. H.

Breeskin Ensemble

Elias Breeskin and his concert ensemble gave the first of a series of

Tuesday Evening Musicales in the Salon de Musique of the Barbizon-Plaza on Oct. 6.

The ensemble consists of two first and one second violin, viola, 'cello, double-bass, harp and piano. Its members besides Mr. Breeskin are Mischa Hoffman, Alfred d'Auberge, Mischa Fidelman, Harold Furmansky, Richard Progebin, Eugene Schram and Marietta Bitter. Aaron Gorodner, clarinetist, and Sascha Fidelman assisted in one number. D.

Pfitzner Work to Have Double Premiere

BERLIN, Oct. 1.—A world premiere in two theatres on the same evening is scheduled for Hans Pfitzner's new opera, "Das Herz" (The Heart), at the Berlin Opera Unter den Linden, Furtwängler conducting, and at the Munich National Theatre, on Nov. 12.

Three Yon Generations Summer in Italy

PIETRO YON, organist of St. Patrick's Cathedral and well known as a New York instructor, returned to his duties at the cathedral on Sunday, Oct. 4, after a Summer spent in his native Italy. Near his birthplace at Settimo Vittone in the Italian Alps, Mr. Yon witnessed the completion of his new Summer home during this vacation, and spent many happy hours in this mountain retreat.

Directing an a cappella choir in the little church nearby was one of his vacation activities, and near the end of his stay, the honorary organist of St. Peter's, the Vatican, gave a concert in the Church of Santa Croce in Florence for the benefit of the Salisian Fathers' missions.

Mr. Yon plans a Carnegie Hall concert on Oct. 26, and will include in his program his own Concertstück for organ and brass ensemble. This is a new



Pietro Yon, Organist, His Father, Antonio Yon, and His Son, Mario, Pose for a "Three Generations" Picture Near Mr. Yon's New Italian Summer Home at Settimo Vittone, Piedmont

work which Mr. Yon composed, among others, during the Summer. His concert will be the first to be given on the Carnegie Hall organ since Mr. Yon dedicated it in November, 1929.

The photograph above shows the organist with his father and son, who visited him in the new Piedmont home.

CHANGES AT LA SCALA

Anita Colombo Resigns as Director—Lualdi Rumored as Successor

MILAN, Oct. 1.—Anita Colombo, the first woman director of La Scala Opera House, resigned on Sept. 15. She had held the post for a year, and is generally conceded to have shown unusual capability and executive acumen. Under her direction, the Scala was one of the few Italian opera houses to suffer no deficit.

It was recently announced that a new governing body of eleven members would be appointed for La Scala this season, the chairman to be appointed by Premier Mussolini. According to rumor, Adriano Lualdi, the well-known critic and composer, is destined to be the new director.

Miss Colombo, who is a protégée of Arturo Toscanini, may go to the United States this season, according to a current report. Among her important managerial activities have been the

successful European tours of the Scala Company in 1929 and that of the New York Philharmonic-Symphony last year.

John T. Adams Acquires Judson Radio Program Corporation

The ownership of the Judson Radio Program Corporation was acquired last week by John T. Adams as of Nov. 1. Mr. Adams, a pioneer in broadcasting, in taking over the company assumes also the contracts between artists and clients and the Judson Radio Program Corporation. He is also acquiring the two subsidiaries, Radio Spot Time, Inc., and Adams Broadcasting Service, Inc., and will operate the company under the name of the second subsidiary, which was his own company prior to the merger of the Judson Radio Corporation in the fall of 1928.

Josef Pasternack goes with him as musical director, and his brother, A. F. Adams, Jr., will be associated with him. A complete statement of Mr. Adams's plans will appear in the next issue.



**Cosmo
F. C. Coppicus on Board the Bremen, Which Brought Him Back to New York**

COPPICUS SEES NOVEL EUROPEAN ART IMPULSE

Executive Vice-President of Columbia Concerts Corporation Returns from Trip Abroad

Changing conditions in Europe are resulting in arresting manifestations of art, particularly in such countries as Russia, reports F. C. Coppicus, executive vice-president of Columbia Concerts Corporation, who returned from abroad on the Bremen on Sept. 21.

Mr. Coppicus went to Europe in May to engage attractions which will be presented in America under the banner of Columbia Concerts Corporation during the 1932-33 season. In London he witnessed the highly successful English debut of Richard Tauber, tenor, in "The Land of Laughter," and heard performances given at Covent Garden by Rosa Ponselle. He also attended La Argentina's first London recital, an event honored by the presence of the Prince of Wales.

Mr. Coppicus announces that Mr. Tauber will make his American debut in a New York recital on Oct. 23, thus contradicting the report that he would first be heard in this country in "The Land of Laughter." Following his New York appearance, Mr. Tauber will tour the country in concerts.

Charles R. Baker Engaged as Representative for "Blue Bird" Tour

S. Hurok, New York impresario, has engaged Charles R. Baker as his advance representative for Yushny's Russian revue, "The Blue Bird."

Mr. Baker, who has acted as representative for Anna Pavlova, the German Grand Opera Company and Mary Wigman for their tours under the Hurok management, was last summer associated with the Civic Light Opera Company in its New York season. He will leave shortly for Quebec, where the American tour of "The Blue Bird" will open on Oct. 23. The company will appear in Montreal and Toronto and will then go to the Pacific Coast, visiting the leading cities before returning to New York in March.

GALA CONCERT AT LOS ANGELES FETE

Pedro San Juan Conducts Orchestra—Ballet and Band Appear

LOS ANGELES, Oct. 5.—The spirit of sunny Spain was reflected in the program given in the Hollywood Bowl on the evening of Sept. 8. It was the most significant gesture, musically, in the ten days' program celebrating the 150th birthday of the city of Los Angeles. Pedro San Juan, conductor of the Havana Philharmonic Orchestra, came here especially to conduct the program, arriving by airplane, and returning the next day to Havana, whence he was to leave immediately for Europe.

Nearly 20,000 persons heard the gala concert, the first half of which was given by the Bowl Orchestra, under Mr. San Juan, and the Bolm Dancers, and the second half by the Presidential Band of Mexico City, Velino M. Presa conducting. The Cuban conductor seemed to have gained added poise and authority since his last visit here and gave excellent presentations of modern Spanish works, including a "Rondo Fantastique" of his own, the suite from "El amor brujo" of de Falla and an "Orgia" by Turina. The familiar aria from Rossini's "Barber of Seville" as sung by a Japanese soprano, was hardly in keeping with the spirit of the occasion. The Bolm Ballet, recreating a festal day in a Spanish setting, did excellent work. The visiting Mexican band enjoyed a fine success, playing with restraint, good tonal quality and fine rhythm. Their most interesting work was one composed by the conductor for the occasion, "Fiesta de Los Angeles."

Ruth Wilson, a talented violinist and pupil of Josef Borisoff, assisted by James Sykes, gave a program in the auditorium of the Council House on Sept. 3. Miss Wilson has achieved a good technical equipment and has gained perceptibly in emotional qualities since her last hearing. The program included Mozart's Concerto No. 4 in D, Franck's Sonata in A, the "Poème" by Chausson, and a group of shorter numbers.

Orchestra to Open Season

The Philharmonic Orchestra will open its thirteenth season and its third under Dr. Artur Rodzinski on Oct. 22. Eighty-one concerts will be given this season. The opening program will include Schreker's suite from "The Birthday of the Infanta," Brahms's Second Symphony, a suite from Stravinsky's "Petrouchka," and Weiner's transcription of Bach's Toccata in C. The season's schedule includes concerts in Santa Barbara, San Diego, Santa Monica, Pasadena, Claremont, Riverside and Redlands. A series will also be broadcast from Station KFI.

The Bartlett-Frankel String Quartet will have a full series for its third season under the sponsorship of Mrs. Cecil Frankel. Three subscription concerts will again be given in the Biltmore, with concerts in the schools playing an important role.

HAL DAVISSON CRAIN

New Opera by Kurt Weill to Have Berlin Premiere

BERLIN, Oct. 1.—Kurt Weill's new opera, "Die Bürgerschaft," has been accepted by the Berlin State Opera. It will be given at the end of February, under the baton of Otto Klemperer.

A Barcarolle for Two

IT was a proud day for the photographer, usually content to "catch" one prima donna at a time, when Rosa Ponselle and Grace Moore paused in their stroll on board the incoming Ile de France on Sept. 29 to pose together for him. Both singers were returning to the United States, bringing happy memories of a summer in Europe, and looking forward with equal satisfaction to the coming season in their own country. Both will take part in the Metropolitan Opera Company's productions, and each will be heard in concert programs.

Miss Ponselle's engagements are to begin on Oct. 18 with a broadcast for the Atwater Kent series; her operatic roles will include a creation—that of the leading part in Montemezzi's "La Notte di Zoraima." A tour of twenty-one cities is scheduled to follow operatic appearances.

Miss Moore was accompanied by her husband, Valentine Parara, film actor. Her initial New York recital is announced for January, after which she will again sing at the Metropolitan.

ROY HARRIS RECEIVES PASADENA FELLOWSHIP

Music and Arts Association Honors American Composer With Award

LOS ANGELES, Oct. 5.—Roy Harris, American composer, who makes his home in the Sierra Madre Hills near Los Angeles, has been granted a fellowship by the Pasadena Music and Arts Association, centered at the California Institute of Technology. The fellowship is without obligation. Arthur Farwell held a like award from the same organization.

The award is part of the progressive program which the citizens of Pasadena have developed.

Mr. Harris will give six lectures at the Public Library in Los Angeles in the coming season, devoted to a review of melodic styles from the Gregorian chant to Bach, in preparation for which he spent the summer in research in the music division of the Congressional Library at Washington. His new Toccata for orchestra will be played by the Rochester Symphony under Dr. Howard Hanson, and the Los Angeles Philharmonic under Dr. Artur Rodzinski this season.

H. D. C.

"Lindenwirtin vom Rhein" Has Successful New York Premiere

Following the run of fifty-one weeks of the film success "Zwei Herzen," the Europa Theatre is now presenting "Die Lindenwirtin vom Rhein" (The Inn at



Cosmo
Rosa Ponselle (Right) and Grace Moore, Metropolitan Opera Sopranos, Photographed as They Returned to America on the Ile de France

Kansas City comes first on her extensive itinerary, which includes a visit to the Pacific Coast, an appearance with the Cincinnati Symphony in November, and recitals in many other cities, previous to her operatic appearances.

the Rhine), a delightful operetta, featuring the German musical comedy star, Käthe Dorsch, with charming situations and tuneful music by Michael Krauss. It has been drawing large audiences.

GOODSON OPENS SEASON IN ORCHESTRA CONCERT

Noted Pianist Heard as Soloist with London Orchestras

LONDON, Oct. 1.—Katharine Goodson made her first appearance of the season at the Queen's Hall on Sept. 17 under Sir Henry Wood, playing the Delius Concerto. She will appear in the second concert of the London Symphony Orchestra season, playing the Brahms D Minor Concerto under Sir Thomas Beecham on Oct. 26, and with the same conductor and orchestra will play the Mozart A Major Concerto at the Albert Hall Concerts on Nov. 1.

On Nov. 26 she will again appear with orchestra at the Queen's Hall, playing the Schumann Concerto in the Civil Service Orchestral Concert under the baton of Charles Woodhouse, and on Dec. 3 she will play Beethoven's "Emperor" Concerto at Hull, under Sir Henry Wood. With several provincial solo dates interspersed between these orchestral appearances, Miss Goodson will be busy until Christmas.

LONG BEACH HAS NEW AUDITORIUM

Community Concert Group Organized—Civic Series Arranged

LONG BEACH, Oct. 5.—With the completion of the New Municipal Auditorium, Long Beach is making plans for the music season of 1931-32. The concert hall will seat between 1500 and 1600, and the convention hall 7000.

The Long Beach Community Concert Association will take the place of the old Philharmonic Course. Dr. Walter B. Hill is president; L. D. Frey, executive secretary. There is a board of 100 prominent citizens. The association is sponsored by the Columbia Concerts Corporation of New York. The artists to be heard will be announced later.

The Long Beach Civic Music Association has taken over the Civic Concert Course. It will be known as the Civic Concert Service, Inc. The president is Dr. Richard N. Merrill, and the board of directors includes 100 patrons of music. Mrs. Katheryn Coffield is the secretary-manager. This course will open on Nov. 17 with Bianca Saroya and Dimitri Onofrei in "High Lights of Opera." On Dec. 15 Rudolph Ganz, pianist, will be heard with the Bartlett Quartet. Others to appear are: Jan. 19, Rosette Anday; Feb. 9, Beniamino Gigli; March 22, John Charles Thomas.

Opera Reading Club Active

The Long Beach Opera Reading Club held its first meeting on Oct. 11 at the Ebell Auditorium. Mrs. Earl Burns Miller is president and Leon Rains musical director. "Lohengrin" was the first opera to be analyzed.

The Musical Arts Club held its first meeting, after a month's vacation, on Sept. 2. This organization is made up of nearly 100 professional musicians. Mrs. Nina Wolf Dickinson is president and Mrs. Alice S. Durham program chairman.

During the California State Convention of the American Legion, held in Long Beach on Aug. 31, Sept. 1 and 2, four bands competed for prizes. Hollywood won first prize; San Francisco County Council Band, second prize; Sacramento Post No. 61, third prize, and Glendale Post No. 127, fourth prize. In the Auxiliary Glee Clubs' contest, Stockton, Karl Ross Unit, won first prize, and Santa Ana, second place. A special prize was given the Westwood Hills, Los Angeles, Quartet.

ALICE MAYNARD GRIGGS

Hans Barth Wins Success as Soloist with Havana Philharmonic

HAVANA, Oct. 1.—Hans Barth won a significant success as soloist with the Havana Philharmonic, under Amadeo Roldan, in the National Theatre on Sept. 27. Mr. Barth played three works with the orchestra, Haydn's Concerto in D Major for harpsichord, Liszt's Hungarian Fantasy for piano and his own Concerto for quarter-tone piano. His playing of these contrasted compositions greatly pleased the Cuban public.

On Sept. 28, Mr. Barth appeared in recital at the Hotel Nacional before another interested audience. His program was again divided into three sections, one for each of the instruments. Included in the list were four of his compositions.

ST. LOUIS PLAYERS TO GIVE NOVELTIES

Golschmann Will Introduce
New Works at Concerts
of Orchestra

ST. LOUIS, Oct. 5.—Various novelties are announced for concerts of the St. Louis Symphony, which is to open its fifty-second season on Oct. 23, with Vladimir Golschmann as the new permanent conductor. Tansman's "Tryptique" for string orchestra is to have its world premiere in this city; American premieres will be given of Marcel Mihalovici's "Cortège des divinités infernales" and the "Ouverture Symphonique" of Nabokoff.

Among other works to be heard are Roussel's Suite in F, the "Chants Nègres" by Blair Fairchild; Rameau's Second Suite from "Dardanus," the "Serenade pour petit orchestre" by Martinu, Louis Gruenberg's "The Enchanted Isle," "Escale" by Ibert, Bloch's "Hiver-Printemps," Borowski's "Semiramis," the Violin Concerto of Stravinsky and Respighi's "Concerto Gregoriano."

Distinguished Soloists

Eighteen pairs of concerts will be given, and ten concerts for young people. Soloists will include Jeannette Vreeland, John Charles Thomas, Paul Althouse, Friedrich Schorr, Vladimir Horowitz, Ossip Gabrilowitsch, Myra Hess, Edgar Shelton, Scipione Guidi, Albert Spalding, Samuel Dushkin, Adolf Busch, Max Steindel and Philip Neeter.

Changes in the personnel bring Scipione Guidi, former concertmaster of the New York Philharmonic Symphony Orchestra, as concertmaster and assistant conductor. René Corne, formerly of the New York Chamber Music Society, the Cincinnati and Detroit Symphonies, is the new principal oboe player.

Officers of the Society

Officers of the St. Louis Symphony Society are: L. Warrington Baldwin, president; I. A. Stevens, chairman, executive committee; David L. Grey, treasurer, and Arthur J. Gaines, secretary and manager. The Women's Committee is under the presidency of Mrs. H. Blaksley Collins.

SUSAN L. COST

Mary Lewis and Robert L. Hague, Standard Oil Official, Wed

The marriage of Mary Lewis, soprano, and Robert L. Hague, a vice-president of the Standard Oil Company, took place in Maine on Sept. 19.

Mr. Hague is a director of the United States Shipping Lines and a former Shepherd of the Lambs' Club.

Miss Lewis married Michael Bohnen, operatic bass, in 1927. They were divorced in 1929.

Libbie Miller Resigns from Metropolitan Musical Bureau

Libbie Miller resigned from the Metropolitan Musical Bureau on Oct. 1, when her contract with that organization expired.

Miss Miller will continue her work as personal representative and publicity director for Rosa Ponselle, who is under the management of the Metropolitan Musical Bureau for this season and next. Miss Miller's further plans will be announced later.

Dr. Renato Tasselli to Direct American Branch of G. Ricordi

AFTER serving for five years as managing director of the London branch of G. Ricordi & Co., the world-famous Italian music publishing house, Dr. Renato Tasselli arrived here on Sept. 7 on the Conte Grande to become managing director of G. Ricordi & Co., New York.

A Roman by birth, Dr. Tasselli's experience in the music publishing field was gained in the home offices of the Casa Ricordi in Milan and at the Ricordi house in Brazil, prior to his London sojourn. Before this he was active as an attorney in many foreign countries for one of the great Italian banks. He is an accomplished linguist.

In his office in East Forty-third Street a short time after his arrival, he spoke with a representative of MUSICAL AMERICA, enthusiastic and favorably impressed with what he has seen here. It is his first visit to this country.

Making Opera Understandable

Dr. Tasselli believes in making opera understandable to audiences by carefully preparing translations of foreign works.

"In London I had the pleasure," he said, "of seeing my translation into English of the libretto of Puccini's 'Gianni Schicchi' contributed to that work's becoming a complete success, so that today it is a part of the repertoire. After I translated it, I had it looked over by Percy Pitt, Julius Harrison and Edwin Evans for their approval.

"There can not be a genuine understanding of an opera unless the hearer understands the text. I firmly believe that if an audience understood all the words, its reaction to many operas would be far more favorable than it is. However, no audience does. Only the text of the older operas, which have become familiar by repetition year after year, is thoroughly understood.



Dr. Renato Tasselli, Who Has Recently Assumed the Direction of G. Ricordi & Co., New York

That, in my opinion, is the reason for the complete enjoyment of the old operas."

New Works by Italy's Composers

Dr. Tasselli told of the many works which the Ricordis are publishing. Respighi has done a work called "Maria Egiziana" for solo voices, chorus and orchestra, which Toscanini will bring out at a Philharmonic concert, and is also at work on an opera "La Fiamma" and a ballet "Salomone." Casella is completing his opera "La donna serpente." Of Franco Casavola, one of the younger men, he spoke highly and said he was at work on an opera.

In regard to what the American branch will issue here under his direction, Dr. Tasselli made no statement, as he has not yet had time to formulate his publishing plans.

CIVIC MUSIC PLAN SEEN AS STABILIZING FORCE

Concerts Scheduled for Next Five Years Assure Support for Music and Artists

The part played in the stabilization of the musical industry by Civic Music Associations throughout the country is an important one, according to statistics recently compiled by Dema E. Harshbarger, who ten years ago founded the Civic Concert Service, Inc., and is president of the organization. This season Civic Music groups in more than 200 cities will require the services of 125 artists and a number of additional players in symphony orchestras. More than 1000 concerts will be given during the season under the auspices of this organization. The funds required to finance this extensive program, Miss Harshbarger states, amount to nearly \$1,250,000, this sum being secured in advance by subscription and deposited on interest until needed to defray the expenses of the concerts.

Many of these concerts will be presented in towns having populations of fewer than 25,000, where concerts were unknown before the local Civic Music Association was formed. As an example, La Porte, Ind., with some 16,000 inhabitants, has a membership of 1500, or nine per cent of the population. Each association is a comparatively perman-

ent concert audience, since the plan is run on a five-year basis. Each functions individually under the direction of local officers and is a non-profit organization, with membership open to the general public.

The large audiences which are assembled by the Civic Music Plan not only are enabled to hear musical celebrities at a minimum cost, but afford an opportunity for unknown but gifted artists to achieve recognition. Each year in Chicago, representatives of all Civic Music Associations gather to discuss artists who have made appearances on their respective programs. Coe Glade, Marion Claire, Barre Hill and Hilda Burke are among young Americans who have gained prominence in the concert world through the Civic Music Associations' recognition of their ability.

Kiepura to Make Debut in "Tosca" at Chicago Opera Opening

CHICAGO, Oct. 5.—"Tosca" with Claudia Muzio, Vanni-Marcoux and the new tenor, Jan Kiepura, in the principal roles, has been selected to open the 1931-32 season of opera at the Civic Opera House on Nov. 2. Mr. Kiepura will make his American debut on this occasion. Roberto Moranzoni will conduct.

CONCERTS TO OPEN JUILLIARD BUILDING

Stokowski to Lead School Orchestra as Guest—Operas Scheduled

The formal opening of the new building of the Juilliard School of Music at 130 Claremont Avenue will take place on Saturday evening, Nov. 7. Leopold Stokowski, as guest conductor, will lead an orchestra composed of the combined forces of the Graduate School and the Institute of Musical Art. The program will include works of Handel and Bach, Rubin Goldmark's "Negro Rhapsody," and a new Sinfonietta by Prokofieff, which will have its first performance. On the evening of Nov. 12, Sergei Rachmaninoff will give a recital in the new auditorium.

The premiere of the commissioned opera, "Jack and the Beanstalk," by Louis Gruenberg, on a libretto by John Erskine, will be given on Friday and Saturday evenings, Nov. 20 and 21. The cast and orchestra will consist entirely of Juilliard students. The opera will be conducted by Albert Stoessel, director of the Opera School. Alfredo Valenti is the stage director. Special scenery has been designed and built under the direction of Margaret Linley. The audience for the two concerts and the opera performances will be made up of invited guests.

Other Premieres Scheduled

The Opera School will give public performances in English this season of "The Secret Marriage" by Cimarosa and "Xerxes" by Handel. Mr. Stoessel will also place in rehearsal three one-act operas, "The False Harlequin" by Malipiero (world-premiere), "There and Back" by Hindemith (first time in New York), and "The Secret of Suzanne" by Wolf-Ferrari, all to be sung by students.

The school will present during the season at least four or five additional public concerts by the Juilliard string orchestra and the full orchestra of the Institute of Musical Art. Bach's "Art of Fugue," which has already had two public performances by the Graduate School orchestra, will be repeated.

Several other series of concerts will be given for the public on a subscription basis on Wednesday afternoons, beginning Nov. 19. These will include artists' recitals, chamber music concerts and programs by young artists who have already demonstrated their ability to give successful public performances. A lecture series will include classes by John Erskine in "The Materials of Poetry," in the early part of the season. Beginning in January, Ernest Hutcheson will give a series of talks on "Masterpieces of Music."

Remo Bolognini Made Assistant Concertmaster of Philharmonic Symphony

Remo Bolognini has been appointed assistant concertmaster of the New York Philharmonic-Symphony, in succession to Hans Lange, who will henceforth devote all his time to his duties as assistant conductor of the orchestra.

Mr. Bolognini, who will assist Michel Piastro, the new concertmaster, was born in Buenos Aires. He is a pupil of Ysaye and served for two years as assistant concertmaster of the Chicago Symphony.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

In the introduction of the RCA Victor's new instrument and new "program transcriptions" at its dinner several weeks ago, a review of the various stages of records and machines—they call them "instruments" now, following (sic) the custom of one Edison, who always insisted on calling his phonographs "instruments"—was presented.

Beginning with one of Berliner's first models and proceeding through the familiar household victrola of twenty years ago, the audience was hushed as the voice of the divine Caruso rang out in "Ridi, Pagliaccio!"

Acoustic recording, to be sure, played on a pre-orthophonic instrument, but somehow or other superb. That's the way of Caruso records. They "sound" on any machine, because his was the voice supreme. And while that heart-breaking bit filled the air, one of the guests of honor sat with an expression on his face that was affecting. He was moved, visibly, by the great voice more than anyone else in the gathering. He had sung Tonio countless times to Caruso's Canio; had shared his triumphs with him, rejoiced in the ovations which followed every performance of that arioso, just as Caruso often applauded him as he came back again and again from before the curtain after the Prologue. They were very great friends. Today the one who is alive, singing and teaching among us, cannot hear the voice of his departed *amico* without tears welling up, recalling to him their days at the Metropolitan.

I speak of Pasquale Amato.

* * *

The "program transcriptions" usher in a new era in recorded music. They play some fifteen minutes a side, so that a whole symphony, or miscellaneous program, can be recorded on a single disc. You have to get up only once to turn it over, which is a big step forward.

The disc played at the banquet was that which Stokowski had recently made of Beethoven's Fifth Symphony. On one side are the first movement and almost all of the andante. The reverse side has the balance of the andante and the scherzo and finale.

I am told that the new instrument has greater merits than the demonstration revealed that night. In the desire to amplify the tone for a banquet room, much surface noise was audible and the pitch raised. Thus we had the scherzo in what was nearly C Sharp Minor and the finale in D Flat Major. Yes, sir,

we did, though very few were aware of it. That was more of an innovation than anyone expected.

* * *

written by the composers and not by an arranger, would have not only genuine educational value, but would be much more appealing than the piffing things now being shown.

* * *

It had to come, if the sound film art was to establish itself as an art.

On Sept. 18 a distinguished audience heard the American premiere of the Tobis film "Karamazov," based on Dostoevsky's "The Brothers Karamazov," for which the music has been done by no less a composer than Karol Rathaus, whose opera, "Fremde Erde," Erich Kleiber brought out in Berlin last season.

The result was that this magnificent film drama, with that great actor, Fritz Kortner, as the protagonist Dmitri, the charming Anna Sten as Gruschenka, was revealed with music that heightened its biggest moments. Rathaus is a modernist of vital quality and shows it in what he has composed for this picture. But he is a modernist who can write a great melody—I said, melody—and his "Lied vom weissen Schwan" (Song of the White Swan), sung by the chorus of gypsies, is one of the most moving pieces I have heard in many a day. Gruschenka's fascinating song, "Tausend Augen brennen" (A Thousand Eyes Are Burning), is in more popular idiom. It has a Slavic richness to set off its dance rhythm.

Here is a picturization of a great story executed with faithful attention to its spirit by a Russian director, Fedor Ozep. (I shudder to think what Hollywood would have done with this story.) What acting! What photography!

Kortner carries everything before him in his powerful performance and is supported by remarkable actors. Fritz Rasp, for instance, as the crafty epileptic, Smerdjakov, is superb.

Tobis, which put to its credit that hardy perennial "Zwei Herzen," which has run a year in New York, has taken the Vanderbilt Theatre, now the Tobis-Vanderbilt, and will show important Continental films there regularly.

Your good friend, Milton Diamond, is, you know president of Tobis in this country. I think he has a hit in "Karamazov." It is the biggest dramatic film on the horizon and makes us hopeful for the future of talkies.

I have always contended that films of this type require music. Hollywood thinks not. Our best composers instead of our Broadway composers, should be given the task of writing music for important films, just as Herr Rathaus was for "Karamazov." A new art-form may emerge from this, a form in which the serious composer provides a musical background for the dramatic action. Just as music was considered indispensable in silent film days, the proper use of worthy music especially written for the plot will do much to lift the dull Hollywood product from the doldrums into which it has sunk and seems unable to rise. That's my guess.

* * *

I noted the other day the death in London of Joseph Tabrar, composer of "Daddy Wouldn't Buy Me a Bow-wow," which was immensely popular in the early nineties.

In this day of songs whose texts must verge on the equivocal in order to obtain any particular fame or at least have some gunpowder in them, it seems incredible that a lyric so naive could have been sung everywhere. But it was.

I wonder if we have improved at all since that time? I doubt if the music

With Pen and Pencil



Drawn by G. O. Harnisch

A Power in the Concert World, Arthur Judson Is a Manager Whose Active Experience Includes the Making of Music. Mr. Judson Has Been a Violinist and an Orchestral Conductor, and Was Dean of the Conservatory at Denison University for a Number of Years. It Was in Recognition of His Musicianship that Denison Conferred on Him the Honorary Degree of Doctor of Music This Year.

of the present-day popular song is any better than it was in those days. After all life moves in a parabola rather than a straight line.

* * *

A scientist, who recently lost a number of frogs on which he was experimenting in his laboratory, has opened up new possibilities in the matter of sound. It seems that there was an explosion in the lab, and the frogs died from the concussion of high vibrations. The witty writer who brought forth the story suggests that saxophones might be used as bug killers. Certainly, judging from the effect they have upon me—saxophones, I mean—this suggestion is not so far afield as at first it might seem.

I suggest a series of scientific experiments along these lines: Does an E in Alt on a tenor "sax" kill mosquitoes or only devitalize them temporarily? How many blasts on a contra-bassoon are needed to reduce cockroaches to a mere blob on the kitchen wall? Can the coloratura next door be started on her way to the cemetery if one sounds a G in altissimo for half an hour three times a day? And so forth.

* * *

So Aimee Semple McPherson has taken unto herself a third husband, by name David L. Hutton. Shortly after the news of the marriage was flashed around the world came a report that her David was to compose an opera based on important passages in the Bible. Rather a big order, I think, for a person who has not distinguished himself as a creative musician!

When the opera is completed, I suppose Aimee will see that it is performed. I understand that they are offering bets as to who will be the radio operator if they broadcast the performance, and Aimee would not miss the opportunity to broadcast if she could help it, would she? asks your

Rephonto

London's "Proms" Again Attract Many Music-Lovers

Sir Henry Wood Conducts Nightly Programs Before Throngs in the Queen's Hall, as Popular Series Concludes Thirty-Seventh Year—Weekly Concerts of British Music Include Lists Devoted to Elgar and Vaughan Williams

By BASIL MAINE

LONDON, Oct. 1.—During August and the greater part of September, the Promenade Concerts are the only attraction for musicians in London. They are a unique institution.

When the thirty-seventh season opened at Queen's Hall on Aug. 8, it was again possible to observe how unchangeable is that loyal audience in the midst of a rapidly changing world. There was a time when the influence of broadcasting was looked upon with misgiving by concert promoters. Their attitude has now changed in the light of experience. Every one of the Promenade concerts is being broadcast on one or other of the wave-lengths; yet there is still a sufficient number of people interested in hearing direct performances to fill or almost fill the Queen's Hall night after night for the different programs.

The "Proms," as these concerts are affectionately called, bring together audiences which, in my opinion, are more truly representative of the nation's response to music than the audiences of the "Season."

Attracting the "Ordinary Listener"

They are audiences of "ordinary listeners," and the fact that they are still exploring the standard works and still finding treasure there, is a source of great comfort to all who believe in the latent love for music in the English people.

Some there are who would have us



A Revered Commandant in London's Musical World, Sir Henry Wood, Conductor of the Annual Queen's Hall Promenade Concerts

believe that we are indeed the "Land without Music" when an unknown work by Schönberg or one of his followers fails to attract the English public. The fact that the recent festival concerts of the International Society for Contemporary Music were poorly attended was, they thought, evidence enough of our indifference and ignorance. It is difficult to hold such opinions on a first night at the "Proms," difficult to entertain any opinion save that the average English music-lover has an unshakeable belief in Sir Henry Wood and is ready to listen to anything he and his orchestra are willing to play.

In point of fact, it is not strictly true to write of "his orchestra," for nowadays the season is carried through by the British Broadcasting Company Symphony Orchestra of ninety-three players. But at the end of the season we always come to regard the affair as essentially Sir Henry Wood's show. No other conductor here would be able to carry through a ten weeks' season of

nightly concerts and remain so alert and vigorous throughout.

There has been little change of policy this year in the arrangement of the programs. Monday nights are devoted to Wagner; Tuesday nights to Haydn and Mozart (a welcome restoration) or to Tchaikovsky; Wednesday nights to Brahms and Bach; Thursday nights to English composers; Friday nights to Beethoven and Saturday nights to miscellaneous programs. A few "first performances" have been taken in stride, so to speak.

A New Work by Webern

There was, for example, Anton Webern's Passacaglia, which was given for the first time in this country. This work is far from being "advanced." There is a world of difference between this, Webern's Op. 1, and the Symphony (Op. 21) which was played at the recent International Festival.

The Passacaglia, for all its adherence to form, leaves a first impression of being purely subjective music, whereas the Symphony achieves an almost unreal objectivity. For that very reason the highly-strung expression and skillful organization of the orchestra in the earlier work are uncommonly interesting, in that they provide a key to a musical personality who as yet remains something of an unknown quantity in his later development.

Brahms's Vogue Increasing

One of the features of recent Promenade seasons has been the discovery of Brahms by the ordinary listener. The interest becomes more and more intense each season. To stand, as the Promenaders do, through a program including (say) the "Academic Festival" Overture, the Violin Concerto and the First Symphony reveals something more than a pose or the influence of crowd-hysteria.

It seems that the austerity and reticence of Brahms's style is meeting a genuine demand. The Brahms performances have not invariably reflected those inherent qualities. But to say so is merely to admit once again that the just interpretation of Brahms is one of the most debatable of topics. So much depends on implication rather than actual statement.

And Brahms himself is frequently open to criticism (although the criticism need not be made so bitter as it is when delivered by extremists). One is often struck by the lack of proportion that exists between the movements of a single work: how the finale of the first symphony, for instance, outweighs all that has gone before, and again, how the monumental first movement of the Violin Concerto overwhelms the rest. In the latter case it is possible to feel this without altogether agreeing with Specht, when he says that the work is organically inconsistent.

We had a good performance of the Concerto, and Eda Kersey deserves praise for her clear and sensitive account of the solo part.

Modern British Music Heard

The British Composers' nights have been used not so much to introduce novelties as to make more or less established works even more familiar.

Both Elgar and Vaughan Williams have had whole programs devoted to their music. Elgar's First Symphony was given an eloquent performance and a fine reception, but "Falstaff," which

is a far more difficult work for an audience to learn, still remains beyond the public's full understanding. What a fine score! How subtle is its dramatic sense! For characterization in music, only the introduction to the third act of "The Mastersingers" can be compared with it, in my opinion.

The Vaughan Williams concert included only one recent work, the "Flos Campi" Suite for voices, small orchestra and solo viola. It was instructive to hear this music and the "London" Symphony in the same program. The Symphony now leaves the impression of being a process of elimination. Just as a period of residence in London is sometimes necessary to complete an artist's experience, so, it now appears, was this symphony a necessary stage in the composer's growing achievement. A second "London" Symphony from Vaughan Williams would reveal how remote is that stage.

Rarely Imaginative Music

It is far enough in manner from the "Flos Campi" suite, written six years ago. Whereas the symphony is earth-bound and even time-bound (as the chimes at the beginning and the end suggest), the suite transcends even the sense of words and attains an imaginative quality rare among composers today. That something of this quality has always been latent in Vaughan Williams, is revealed in the profoundly beautiful slow movement of the symphony.

"Flos Campi" is a difficult work. An exact relation of tone-quality and quantity between voices and instruments is absolutely necessary for its proper realization. For that reason the Wireless Singers are much to be congratulated for their part in the good performance which the composer himself conducted. Bernard Shore's playing of the solo viola part was also a considerable factor in the deep impression left by this austere imagined music.

PLAN BICENTENARY MUSIC

John Alden Carpenter to Compose Choral Ode for Washington Celebration

John Alden Carpenter has accepted an invitation from the Washington Bicentennial Commission to compose a choral ode to George Washington. The Ode, as yet unnamed, will be published in time for performance during the bicentennial, which occurs next February. Other musical works composed for the commission include a "George Washington Bicentennial March" by John Philip Sousa.

To mark the anniversary, the music division of the commission will publish two volumes. A collection of eighteen songs and instrumental pieces, entitled "Music From the Days of George Washington," has been made by Carl Engel, chief of the music division of the Library of Congress, who will provide an introduction. The music has been arranged by W. Oliver Strunk of the music division of the Library of Congress.

It is also planned to publish "The Music of George Washington's Time," by John Tasker Howard, a work describing the musical background of early America. It will include a catalog of eighteenth century music in modern editions and contemporary works suitable for use in commemorating Washington's birth.

ST. LOUIS OPERETTA SEASON CONCLUDED

Record Established by Municipal Theatre Performances

ST. LOUIS, Oct. 5.—The thirteenth season of the Municipal Opera, which closed on Aug. 23, was the most successful in its history. In all, 687,686 people attended the eighty-three performances, and the net box office receipts amounted to \$460,488. This not only obviated the necessity of calling upon the guarantors but made it possible to repay one half of the 1930 deficit. Part of the surplus will be used for further improvements.

Returning for the revival of "Irene," Queenie Smith gave a captivating delineation of the title role. In the supporting company were Archie Leach, Greta Alpeter, Gladys Baxter, Jack Sheehan, Clifford Newdahl, Doris Patston and other local favorites. An interpolated ballet was a feature of the spirited performances.

With a flavor of the "big top" added by the appearance of the Orrin Davenport Troupe, a circus equestrian act, the Municipal Opera's tenth week was devoted to a revival of Kalman's "The

Circus Princess." Guy Robertson was applauded in the stellar part. Gladys Baxter was again heard in the role of the Princess, with George Hassell, Doris Patston, Connie Graham, Hal Forde and Jack Good appearing to advantage in other roles. Rosemary Deering and the ballet corps danced in a choreographic interlude.

A Lavish "Rio Rita"

The crowning achievement of the season was the lavish production (by special arrangement with Florenz Ziegfeld) of "Rio Rita" during the final two weeks. The settings of the Rio Grande country provided a glamorous mise-en-scène. Ruth Altman, who has

appeared in the Aborn operetta revivals in New York, was cordially received in the name part. Mr. Robertson won an enthusiastic reception as Jim. Others heard in leading roles were Gladys Baxter and Greta Alpeter, who alternated as Carmen; Victor Cassmore, Jack Sheehan, Jack Good, Leonard Ceeley, Clifford Newdahl, Connie Graham, Doris Patston and Marice Christie. Miss Deering and Kendall Capps scored in solo dances. Giuseppe Bamboschek conducted the three operas.

SUSAN L. COST

STOKOWSKI PLANS NOVEL PROGRAMS

Schönberg Choral Work and New Modernist Scores to Be Presented

PHILADELPHIA, Oct. 5.—The thirty-second season of the Philadelphia Orchestra will be opened on Oct. 9 by Leopold Stokowski. There will be thirty consecutive pairs of concerts in the Friday afternoon and Saturday evening series, twelve in the Monday evening series, and two series of five children's concerts each. The season will end on April 30.

To avoid long absences, Mr. Stokowski, as musical director of the association, will conduct concerts during sixteen weeks with short intervals between periods. Toscanini will conduct during two weeks, Bernardino Molinari four, Fritz Reiner five and Alexander Smallens one. The arrangements for the final two weeks, April 22 to 30, have not yet been completed.

Enlisting Three Choruses

Novelties to be given by the orchestra include the "Gurrelieder" of Schönberg, to be given their first American hearings on Jan. 15, 16 and 18 in the Metropolitan Opera House in Philadelphia. The work enlists three choruses of men's voices and a large eight-part mixed chorus. The soloists will include Jeannette Vreeland, soprano; Richard Crooks, tenor; Nelson Eddy, baritone, and several additional singers and a speaker to be announced later.

Other Orchestral Novelties

Other works to be given their first presentation by the orchestra this season include two Etudes by Vladimir Vogel, a Symphony by Anton von Webern, a Toccata by Tansman, a Sinfonietta by Prokofieff, the Overture to Hindemith's "Neues vom Tage," a Symphony by Ferroud, and "Daphnis et Chloé," an orchestral work by Efrem Zimbalist.

The schedule of concerts to be led by the various conductors is as follows: Stokowski, Oct. 9 to 26, Nov. 20 to Dec. 8, Dec. 18 to Jan. 18, March 11 to 21 and April 1 to 20; Toscanini, Oct. 30 to Nov. 8; Fritz Reiner, Nov. 13 to 17, Jan. 22 to Feb. 10 and March 26 to 29; Bernardino Molinari, Feb. 12 to March 8; Alexander Smallens, Dec. 11 and 12.

Friends of Music to Open Season with Bruckner Mass

Three choral works never before sung by the Friends of Music will be performed during the coming season, in ten Sunday afternoon concerts at the Metropolitan Opera House. They are: Bruckner's "Missa Solemnis" in F Minor, to be heard in the opening concert on Oct. 25, Haydn's "Die Heimkehr des Tobias" and Debussy's "La Demoiselle Eue."

Other major works to be given during the season are: Mahler's "Das Lied von der Erde," and "Lieder eines fahrenden Gesellen," Gluck's "Orfeo ed Euridice," Brahms's "German Requiem," Bach's "Magnificat," "Actus Tragicus," "Christmas Oratorio" and "St. John Passion," and Carissimi's "Jephite." Orchestral music will include works by Handel and Mendelssohn, and ballet music by Grétry arranged by Sam Franko.

The chorus of the society, which has resumed its rehearsals under Walter Wohllebe, chorus master, has been augmented to 180 voices.

Shaw Again Tosses Hat in Music Ring



Four Moods of George Bernard Shaw as Seen and Interpreted by G. Harnisch

IT seems impossible to separate George Bernard Shaw from music. He was a music critic in the early days of his career, and the libretto of "The Chocolate Soldier" is based on his "Arms and the Man." Now he again is associated with opera through the forthcoming European production of a music drama which Ignacy Lilien, a young Polish composer, has built on his one-act play "Great Catherine."

With these facts in mind, G. Harnisch, artist, who is also viola player in the New York Philharmonic-Symphony Orchestra, has caught the soul of the

famous dramatist, philosopher, reformer, satirist and what-not in a cluster of revealing moods. Beginning with the first portrait one sees Shaw as he often looks when not engaged in writing; at the right there sizzles the expression that is responsible for certain plays once shunned as devilish by the Puritans. Below, on the left, the eye is arrested by a glimpse of Shaw when he has just said something witty, while the final picture shows how he might look if a Theatre Guild audience didn't applaud his plays (which is inconceivable).

Newly-Organized Oxford Piano Teachers' Association Holds First Meeting

The first meeting of the Oxford Piano Teachers' Association was held in the recital hall of Carl Fischer, Inc., music publishers, on Sept. 11. Gustave L. Becker, former president of the New York State Music Teachers' Association, officiated as temporary chairman.

The association is an outcome of the Oxford Piano Course Normal, which was held from Aug. 10 to 21 by the Carl Fischer firm. The course was under the direction of Mrs. Myrtle H. Bowman, who has given similar series in various sections of the country, and dealt with "Singing and Playing," first book of the Oxford Piano Course and foundation method of the radio piano

course, "Music in the Air." Seventy-six teachers registered for the course, most of them residing in the metropolitan district, though two were from North Carolina and one from California.

The association was created in order that Oxford graduate teachers might meet occasionally to discuss pedagogic problems of common interest. The next meeting will be held in December.

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CLEVELAND FORCES LIST NEW WORKS

Sokoloff and Guests Will Appear in Fourteenth Annual Series

CLEVELAND, Oct. 5.—The fourteenth season of the Cleveland Orchestra will open under Nikolai Sokoloff's baton in Severance Hall on Oct. 8. Twenty pairs of concerts will be given in this hall, on Thursday evenings and Saturday afternoons.

The first program comprises Beethoven's "Leonore" Overture No. 3; the Haydn-Brahms Variations; Strauss's "Till Eulenspiegel" and the Franck Symphony.

During Mr. Sokoloff's mid-season absence, Bernardino Molinari will conduct one pair of concerts. Rudolph Ringwall, assistant conductor, will lead one regular pair in addition to the series for children.

A new series of six concerts will be inaugurated for undergraduates and faculty members of Western Reserve University, known as the University Concerts, and conducted by Mr. Sokoloff and Mr. Ringwall. The dates are Oct. 21, Nov. 18, Dec. 9, Jan. 13, Feb. 3 and 24.

The list of soloists is headed by Sergei Rachmaninoff and Georges Enesco. The former will play his Concerto No. 3, and the latter will be heard both as violinist and as guest conductor of one of his works. Other soloists include Efrem Zimbalist, Vladimir Horowitz, Myra Hess, Severin Eisenberger, Beatrice Harrison, Editha Fleischer and Sascha Gorodnitzki, the last two making their local debuts. Among leading players of the orchestra to be heard as soloists are Josef Fuchs, concertmaster, Victor de Gomez and Carlton Cooley.

Pierné Work Scheduled

The Singers Club, conducted by Beryl Rubinstein, will be heard with the orchestra early in the season. The first Cleveland performances of Pierné's "Children's Crusade" will be given by the orchestra and a massed chorus of adults and children, to be trained by Griffith J. Jones, assisted by five soloists, of which Dan Gridley, tenor, and Fraser Gange, baritone, have already been engaged.

Other music new to Cleveland will be Rachmaninoff's Five Piano Etudes, orchestrated by Respighi; a Suite of Grétry arranged by Sam Franko; Ravel's "Menuet Antique," and orchestrations of his own "Tziganes" and of Moussorgsky's "Pictures at an Exhibition"; Stan Golestan's First Rhapsody, "Roumania"; Strauss's "Don Quixote" and Lambert's "Rio Grande." Symphonies heard for the first time in the city will be Mahler's First, Glazounoff's Fourth and two works of Haydn.

New American Works

Two works of Cleveland composers will receive world premieres: Arthur Shepherd's Choreographic Suite, Four Dances on an Exotic Theme; and Carlton Cooley's orchestration of Five Old French Dances by Marin Marais. Howard Hanson's "Nordic" Symphony will have a first Cleveland hearing. Other new American works will be announced later.

Four Cleveland ensembles will give a series of seven concerts in the chamber music hall of Severance Hall: the Cleveland Chamber Orchestra, conducted by Mr. Sokoloff; the Cleveland String Quartet, the Cleveland Woodwind Ensemble and the Cleveland Trio.

MARGARET ALDERSON

Vienna Loses Vital Musical Figure in the Passing of Franz Schalk

Karl Krueger, conductor of the Seattle Symphony Orchestra, at the request of the Editor of "Musical America" has kindly written this intimate appreciation of the late Franz Schalk, with whom he was associated in Vienna.

—Editor, MUSICAL AMERICA.

By KARL KRUEGER

WITH Franz Schalk's disappearance from the scene, Vienna loses one of its most remarkable figures. By birth, instinct and training a Viennese, Schalk embodied the great tradition of Haydn, Mozart, Beethoven, Wagner and Bruckner. As keepers of the national art treasure, only two other men might be mentioned in the same breath with him.

Schalk was a remarkable character. The fact that he remained director of the Vienna Opera as long as he did, would indicate that. When still barely a youth, the doctors gave him up as a hopeless consumptive. His life after that time represented a triumph of will over body. Schalk frequently remarked to me: "Mahler had the will power of ten men." This was also true of himself. Anyone who realizes in what a morass of intrigue the director of a great opera house is continually almost smothered, will appreciate the amazing career of this man. He was a grand old fighter.

Schalk felt that the conductor's work was one of synthesis rather than analysis; his care was for the big line and the architectonics of a work. For years, a certain type of mentality in Vienna had considered it clever to speak of him as a "mediocrity"; at

about the time he retired, these people had found out what a gifted man he was.

An Aristocrat of Style

With his abnormally restless mental energy, Schalk made himself equally at home in four or five languages, and his knowledge of them and understanding of the other arts was often uncanny. Perhaps the man's most remarkable musical gift was his unerring instinct for style.

As a private individual, he was a cosmopolitan. He was just as catholic in his musical tastes. He often reminded me of a remark I once heard from a French sea captain, one of those black-bearded giants one finds around Marseilles and so proud of being Catalans: "I don't ask, 'Is a man a Frenchman, or a German, or a Britisher, or white, or black, or yellow?' To me he is either good or bad, nothing else." This was Schalk's attitude toward music of all times and all schools; his one word of counsel was: "Nur nichts Schlechtes anhören."

Cynical Toward Modern Music

His attitude toward modern music was frankly a cynical one. He was just as anxious as any other man to discover a great composition from a contemporary; but he had the Viennese viewpoint that music begins with melody.

There was, undoubtedly, a Mephistophelian tinge to his character. Many professed to see in his character something sardonic, not to say satanic; but I loved him.

His final appearance at the Opera House last Spring was full of pathos. After lying for months in an exhausted condition in a sanitarium in Baden, his



At Salzburg, 1926: The Late Franz Schalk (Right), with Karl Krueger, Conductor of the Seattle Symphony Orchestra

uncanny force of will made it possible for him to appear, contrary to all expectations, to conduct "Götterdämmerung." He was so weakened that his desk shook as he leaned upon it. To those present, it was a miracle that he ever walked out of the pit alive.

Although Schalk spent only one year in New York, conducting at the Metropolitan Opera in 1899, he was one of those unusual Europeans who seem to have some understanding of the American character. I remember once, when Americans generally were being excoriated as heavy-footed and heavy-witted tradesmen, he exclaimed to me: "Europeans mostly are very silly in their estimate of American character. To me the American has many of the qualities of the hazard player, a curious mixture of imagination and daring."

San Francisco's Memorial Opera House to Be Completed Next Fall

SAN FRANCISCO, Oct. 5.—San Francisco's war memorial, consisting of an Opera House and a Veterans' Building, now in course of construction, will be completed in the autumn of 1932. The twin buildings will occupy two blocks of the Civic Centre and will conform in architecture to the other structures in the group. The project will cost about \$6,000,000, of which \$4,000,000 was raised by a bond issue and the rest by public subscription.

The Opera House, which will be used also for symphony concerts, will have a seating capacity of 3250. The orchestra pit will regularly accommodate eighty-five musicians, but the capacity can be increased at will to 120.

Arthur Rosenstein to Be Accompanist for Farrar Recital

Arthur Rosenstein, who was associated with Geraldine Farrar in her concerts some years ago, will appear this year as accompanist at Miss Farrar's recital on Nov. 22 in Carnegie Hall. This, it is said, will be the soprano's "farewell" recital.

Francis Moore Gives Recitals in Europe

Francis Moore, pianist, gave a recital on Sept. 18 at the Bechstein Saal in Berlin, playing Beethoven's "Appassionata" Sonata and works by Handel, Paradies, Gluck-Brahms, Chopin,

NEW LOUNGE OPENED FOR CARNEGIE HALL PATRONS

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In preparation for the fall concert season, which opened on Oct. 8 with the first concert of the New York Philharmonic-Symphony, a commodious new lounge for the use of concert patrons has been opened in Carnegie Hall, adjoining the main auditorium. The room hitherto used by the musicians has been completely remodeled for the purpose. New quarters for the exclusive use of the Philharmonic players have been provided in the large room on the second floor on the Fifty-sixth Street side of the building.

A unique feature projected for the new lounge is an amplifier with microphone pickup from the stage, which will enable latecomers to hear the concert. The color scheme is blue and gold against a neutral background. A warmer note is provided by cloisonné lamps, tapestry furniture, carpets and draperies. Paul M. Zimmerman of Zimmerman Studios designed the decorations.

With the addition of the lounge, the management continues its policy of adding to the building's physical assets begun two years ago with the installation of the large concert organ. Last year new stage settings for the main auditorium and improvements and new facilities for the Chamber Music Hall were provided. The scenic sets have been repainted this season.

According to Walter C. Herrod, manager of the hall, the number of attractions already booked indicate no falling off in the number and variety of musical projects engaging the auditorium.

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FOLLOWING THE PIPER'S CALL TO HOLIDAY LAND



By a Swiss Mountain Stream, Karol Szymanowski (Right) and Paul Kochanski Discuss Some New Works by the Noted Polish Composer Which Mr. Kochanski Will Introduce to New York This Season



Two Experts Talking Shop in Stockholm: Fitzhugh W. Haensel, New York Concert Manager (Left), with Helmer Enwall, Director of the Konsertbolaget (International Concert and Theatre Agency) of the Swedish City



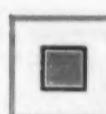
A Geographical Coincidence!—an Old Chapel at Hart, Austria, Was Recently Visited by Geza de Kressz, First Violinist of the Hart House Quartet



At Left, the Historic Log Cabin Which Washington Used as His Headquarters at Valley Forge Is the Background for a Convivial Group Including Mr. and Mrs. Alberto Jonás, and Charles Hipple, Jr.



At Right, Sonia Sharina, Contralto of the Chicago Civic Opera, Returns from Europe to Resume Her American Engagements. She Visited Paris, Milan and Venice and Coached New Roles for the Coming Season.



Little Sebago Lake in Maine Was a Romantic Vacation Retreat for Scipione Guidi, Newly Appointed Concertmaster and Assistant Conductor of the St. Louis Symphony.



A Canter Over Delightful Roads in the Adirondacks Proved a Favorite Diversion of Yolando Greco, Harpist



Before Their Charming Summer Home, "De Schuilplaats," in Edgartown, Mass., Bernard Wagenaar, Composer, and Mrs. Wagenaar, Were Snapped with Their Children, Ted and Anneke



At Right, Rosa Low, Soprano, Seeks Non-Vocal Altitudes at the Palace Hotel in St. Moritz, Where She Stayed During a Summer Visit to Europe



"Roughing It" at Indian Lake in the Berkshires, Arthur Warwick, Pianist and Teacher, Stored Up New Vim for His Studio Schedule in New York

**Henry H. Bellamann Is
Appointed Dean of
the Curtis Institute**

PHILADELPHIA, Oct. 5.—Henry H. Bellamann, musician and author, has been appointed Dean of the Curtis Institute of Music, according to a recent announcement by Josef Hofmann, director of the school.

Mr. Bellamann is a native of Missouri, and after his early education there attended the University of Denver. He then went to Europe, where he studied with Philipp and Widor; and upon his return to the United States became dean of the School of Fine Arts of Chicora College, Columbia, S. C. He received a degree in music from De Pauw University in 1926.

In 1924 he was appointed chairman of the examining board of the Juilliard Musical Foundation. In 1924 he was named an Officer of Public Instruction by the French Government, and was recently made Chevalier of the Legion of Honor for his devotion to French literature, art and music. He has supplemented his many activities with piano recitals and lectures on modern French music.

Mr. Bellamann is widely known as a novelist and writer on cultural subjects, his articles having appeared in the *Yale Review*, the *Forum*, *Virginia Quarterly*, *Musical Quarterly* and other publications. His wife, Katherine Bellamann, is well known as a soprano and teacher of singing, and has recently published a novel.

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[Sara Teasdale]

JOY D sharp to G
[Sara Teasdale]

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The New Dean at Curtis: Henry H. Bellamann, Musician and Novelist

**"ROXY" SAILS FOR VISIT
TO EUROPEAN CENTRES**

Director of Radio City Will Study
Developments Abroad With
Party of Experts

With the purpose of studying European developments in the realm of entertainment, S. L. Rothafel (Roxy), who will direct the theatrical enterprises of Radio City, sailed on the Bremen on Sept. 23 at the head of a party of architects, engineers and broadcasting experts. His associates are:

Webster B. Todd of Todd & Brown, Inc., builders and engineers for the Rockefeller enterprise; O. B. Hanson, manager of plant operation and engineering for the National Broadcasting Company, and Gerard Chatfield, technical art director; L. Andrew Reinhard and W. K. Harrison, two of the Rockefeller architects. Their trip will occupy about a month.

Conferences are being held with such producers and artists as Stanislavsky in Moscow, Max Reinhardt in Berlin, Charles Cochran in England, Mary Wigman and Basil Dean.

A meeting in Paris with Feodor Chaliapin was arranged in order that the singer be invited to assist in the School of the Arts which is to be a branch of Radio City.

Roxy will also look about for musical and theatrical attractions with a view to engagements for the International Music Hall, to be operated by the Radio-Keith-Orpheum Corporation and opened in October, 1932.

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FLORENT SCHMITT TO VISIT AMERICA

**French Composer May Be
Soloist in His Concerto
Under Koussevitzky**

BOSTON, Oct. 5.—The American visit of Florent Schmitt, noted composer, during the coming season is forecast with the possibility that he will appear as soloist with the Boston Symphony in the world premiere of a new Piano Concerto which he will write for the organization.

Florent Schmitt, considered one of the most gifted composers of the younger French school, was born in Blamont, Sept. 28, 1870. He was the pupil at the Paris Conservatoire of Dubois, Massenet and Fauré. In 1900 he won the Prix de Rome. He is a member of the executive committee of the "Société Musicale Indépendante" in Paris. His works include several ballets and numerous works for orchestra and chorus, some of which show the influence of Oriental music, with which he came in contact during a period of residence in the East.

Premieres Scheduled

The orchestra's programs for the coming season will also include world premieres of the following: Sibelius's Eighth Symphony, Rachmaninoff's "Etudes-Tableaux" orchestrated by Respighi, Arnold Bax's Piano Concerto, Anton Webern's Six Little Pieces for Great Orchestra, Martelli's Concerto Grossso, Ernest Toch's Suite, Philip Lazar's Concerto Grossso No. 2, and Lambert's Music for Orchestra. There will also be Haydn, Mozart and

two Stravinsky festivals and an all-American program.

American Works to Be Given

Two American works to be given first hearings are a Piano Concerto by Harold Morris, in which the composer will be heard as soloist, and a "Symphony-Ode" by Aaron Copland. New symphonies to be heard are by Pierre Octave Ferroud and Arthur Lourié. Stravinsky's Violin Concerto, as previously announced, will be given its first American performance by Samuel Dushkin with the orchestra. Bruckner's Third and Eighth Symphonies and Mahler's Sixth and Ninth Symphonies are among the rarer items scheduled. The Mahler ninth will have its first performance in America at the concerts of Oct. 16 and 17.

Choral works to be given by Boston organizations with the Symphony are Mozart's Requiem, Bach's B Minor Mass and Debussy's "La Demoiselle Elue."

The opening concert in Symphony Hall, on Friday afternoon and Saturday, Oct. 9 and 10, will include two chorale-preludes of Bach, "Schmücke Dich, O liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist," arranged for orchestra by Arnold Schönberg; the Fourth Symphony of Brahms, César Franck's "Les Eolides," and the Second Suite from Ravel's "Daphnis et Chloë."

VIENNA, Oct. 1.—Two copies of an ode composed by Haydn in honor of the visit of Admiral Lord Nelson to Vienna in 1800, which had been considered irretrievably lost, were recently discovered here by Otto Erich Deutsch.

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PROGRAM	
Prelude and Fugue in E minor,	Bach
Concerto No. 7	Bach
(a) Allegro	(b) Gigue
Fantasy and Fugue in G minor,	Bach
Concertstück in form of a Polonoise	Lemare
Minuetto Antico	Yon
Notturno Napoletano	Dello Joio
Musetta	Remondi
Toccata	Renzi
Rhapsody in F minor,	Rheinberger
La Piva Montanara for Oboe and Organ	Pessagno
Bruno Labate, soloist	
Meditazione for French Horn and Organ	Ravanello
Louis Sperandei, soloist	
Concertstück (new) for Organ, Tympani and Brass Instrument Ensemble	Yon

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SAN FRANCISCO MEN IN 1000TH CONCERT

Dobrowen's Piano Concerto Given Premiere Under His Baton

SAN FRANCISCO, Oct. 5.—The San Francisco Symphony began its twenty-first season on the afternoon of Oct. 2 in the Tivoli Opera House, playing its one thousandth concert before an audience that outnumbered the seating capacity of the new concert auditorium.

Issay Dobrowen was enthusiastically welcomed to the conductor's stand, where he will officiate until Christmas, having been appointed conductor for four years. The second half of the current season will be led by Basil Cameron, who also shared the baton duties with Mr. Dobrowen last year.

A magnificent performance of the Prelude to "Die Meistersinger" opened the program, and showed conclusive evidence that the orchestra is in the best condition it has ever been. A new seating arrangement has increased the sonority of the ensemble. Many transfers have been effected in the various sections. Nathan Abas succeeds Mishel Piastro as concertmaster. Jascha Veissi has been transferred from the ranks of the first violins to the viola section, sharing the first desk with Romain Verney.

Conductor's Concerto Heard

A beautiful reading of the Schubert C Major Symphony concluded the program. A feature was the American premiere of Mr. Dobrowen's C Sharp Minor Concerto for piano and orchestra, with Frances Nash as soloist. It proved a grateful work, marked by the vitality and dynamic energy evidenced in Mr. Dobrowen's conducting. It also had a charming lyricism, some Puckish humor—despite considerable Wagnerian reminiscence—and a fine climax. The opening Moderato and the Scherzo were the most distinguished of the several movements.

During the intermission, J. B. Levinson, president of the Musical Association, and Frank P. Deering, a charter member, gave brief talks. The latter described the twenty years' development of the symphonic body, which now has eighty-five members and gives more than fifty concerts each season in its home city and additional events in eleven cities throughout the State. Following the concert, the members of the Women's Auxiliary of the Musical Association, of which Mrs. Marcus Koshland is chairman, invited the audience to attend a reception on the stage in celebration of the one thousandth performance of the orchestra. Tea was served.

New Auditorium Provided

This season the Tivoli Opera House becomes the city's chief concert hall. A large seating capacity and good acoustical properties make it a welcome choice. The symphony will give a series of popular programs to supplant the usual Sunday "pops" on the alternate weeks. Selby Oppenheimer and Alice Seckels have also announced that their concert attractions will be presented at the Tivoli, except at recitals which a smaller hall can adequately house.

Laddie Gray Lhevinne, ten-year-old son of the violinist, Estelle Gray-Lhevinne, was introduced in a piano recital in Community Playhouse on Oct. 1, under the management of Alice Seckels.

Stars That Shine in Sunlight



John McCormack in California, with Heather Thatcher, English Comedienne, Charles Farrell (Left) and Bramwell Fletcher, British Motion Picture Actor

VERY proud of his new boyish figure, which represents the evaporation of twenty-five pounds, John McCormack has devoted much time in the last few months to golf, swimming, tennis and other outdoor exercises which he cultivated on his California estate, San Patrizzo Park. There, under skies that dripped constant sunshine, Mr. McCormack entertained other stars and matched his athletic skill against theirs in friendly contests.

Charles Farrell, hero of many a motion picture, was a competitor for honors gained with the aid of a trusty racquet. Heather Thatcher and Bramwell Fletcher, Britishers both, the former a stage actress and the latter a screen celebrity, were partners and opponents in games that, whoever lost or won, invariably ended to the satisfaction of everybody.

Appearing recently as guest artist in the Pontifical High Mass, one of the features of the Fiesta given to celebrate the 150th anniversary of the founding of Los Angeles, Mr. McCormack sang Franck's "Panis Angelicus." Despite the fact that the occasion was a Holy Mass and that Mr. McCormack's appearance was made in the middle of it, tremendous applause greeted the tenor on the conclusion of his part in the program.

Mr. McCormack will give a New

York recital in Carnegie Hall on Nov. 15. His seasonal tour was announced to open in Salt Lake City on Oct. 2. The next event was scheduled for Oct. 5 in Denver. A Chicago concert is arranged for Sunday afternoon, Oct. 18, and an appearance at Ann Arbor for Oct. 21. First on the list of events to take place in eastern territory is a concert in the Westchester County Centre, White Plains, Oct. 27. Later bookings are: Toronto, Oct. 30; Montreal, Nov. 2; Boston, Nov. 8, and Portland, Nov. 10.

Leginska to Conduct Opera Season in New York

Ethel Leginska, pianist composer and conductor, who recently returned after two years spent in Europe, has been engaged to lead the series of comic operas in English to be presented in New York this autumn by Charles L. Wagner.

The season is scheduled to open with Suppé's "Boccaccio" on Nov. 17, after a preliminary week in Newark. Other operettas recently announced by Mr. Wagner for the season are Offenbach's "La Belle Hélène" and "La Vie Parisienne" and Benedict's "The Lily of Kilnarney."

Benjamin Grosbayne Joins Music Faculty of Brooklyn College

Benjamin Grosbayne, who has been a member of the music department of the New York *Times* for the past two years, has been appointed assistant professor of music at Brooklyn College. A graduate of Harvard, Mr. Grosbayne was concertmaster and assistant conductor of the Boston English Opera Company and later a first violinist with the St. Louis Symphony. He will teach conducting and music criticism.

COLUMBUS PLANS ACTIVE MUSIC YEAR

Symphonic and Recital Series Booked for Ohio Centre

COLUMBUS, Oct. 5.—A series of band concerts designed to provide employment for musicians was given here from July 1 to Sept. 24, in the public parks. The series was sponsored by various local firms, newspapers, political organizations and private citizens. The concerts, conducted by Maurie Sharr, under Henry F. Eger's management, were so successful that fourteen similar events are already assured for next season.

The Women's Music Club this season celebrates its fiftieth anniversary. The Community Music Schools maintained by the club since 1914 were recently opened. The six concerts this season will be given by the Don Cosack Russian Male Chorus; Lawrence Tibbett; Joseph Szigeti and Kathryn Meisle; José Iturbi; the Minneapolis Symphony with Vera Watson Downing, Columbus violinist, as soloist, and Rosa Ponselle. In April a festival concert will present the Columbus Symphony, Earl Hopkins, conductor, the Women's Music Club Choral Society, Charlotte Gaines, conductor, and Geraldine Rieger, contralto, who was formerly an active member of this club.

Orchestral Series Extended

The Symphony Club of Central Ohio has enlarged its orchestral series this year, and will bring the Boston Symphony under Serge Koussevitzky on Oct. 29, in addition to those presented last year—the Chicago, Detroit and Cincinnati Symphonies and the Cleveland Orchestra. Soloists will be Victor de Gomez, cellist, and Florence Stage, pianist, a native of Columbus who has concertized in Europe during the last several years.

The Civic Concert Series will supplement the Barbizon Series, of last year, according to Herman Amend, who this season will have associated with him William E. Hast. Attractions booked for the series in Memorial Hall are "The Blue Bird," Mary Wigman, Rosette Anday, Victor Chenkin and John Charles Thomas.

The Saturday Music Club has engaged the auditorium in the Gallery of Fine Arts for its monthly programs this season. Charlotte Gains will again be the lecturer in charge of the study sections. The club has engaged Alice Kindler for a piano recital at East High School auditorium on Oct. 22.

ROSWITHA CRANSTON SMITH

Max Wald Composing Opera in English on Goldoni Comedy

PARIS, Oct. 1.—The American composer Max Wald, who makes his residence in this city, has been at work for the past year on an opera based on Goldoni's comedy "La Locandiera." He has written his own libretto in English.

G. C.

Alice Phillips, Soprano, Wins Scholarship

CHICAGO, Oct. 5.—Alice Phillips, soprano, is the winner of the \$750 Melba scholarship, which entitles her to lessons with Eduardo Sacerdote. The latter for a number of years was accompanist to the late Nellie Melba.

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Introducing Another Music Season

OCTOBER is traditionally the month for getting down to business in the musical profession. The pleasant task of saluting another season, therefore, devolves upon us.

Those who believe that skies are a little overcast should take heart from glancing at the schedules which the leading New York concert halls have drawn up for the year to come. In times of stress, the arts are more necessary than ever to cheer and elevate the spirit. One does not need to be an over-optimistic soul to be encouraged by the prospect. In the wealth and variety of programs promised for the coming season, the ancient role of music in ministering to minds and spirits tried by mundane affairs is more than vindicated.

Carnegie Hall, the centre of concert activities in the metropolis, has allotted dates for 138 major orchestral concerts by the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Boston Symphony, the National Orchestral Association and the Curtis Symphony. This excludes the concerts given in the Metropolitan and those by the Manhattan Symphony in the new Waldorf-Astoria Ballroom. Carnegie will house a score of programs by major choral organizations, in addition to hundreds of recitals, for which leading concert managements in some cases have booked twenty-five to thirty-five dates each.

If one adds to this quota the large number of events scheduled for the Town Hall, the Concert Hall of the Barbizon-Plaza, Steinway, Aeolian, Mecca and Chalif Halls, and those recitals given in numerous other auditoriums and theatres, the richness of the musical feast spread for Manhattanites is evident. The forecasts from other leading cities show that this is not a solitary phenomenon.

The Metropolitan Opera House has extended its season in the last few years. Not only have many special matinees and performances outside the subscription been added, but the number of concerts scheduled in the historic house by other organizations has grown. This season will see a guest visit of the Philadelphia Grand Opera Company, to give the first New York performance of Berg's opera "Wozzeck."

As for the quality of the musical fare to be provided—that lies in the keeping of those who have the important duty of making our programs. It may not be inopportune to venture the suggestion that a large part in dispelling the vapors of anxiety now afflicting the world (largely psychological, be it noted) might be played by the tonal art.

Modern music, say certain theorists, is a reflection of the realistic and disillusioned spirit of contemporary man. Should not the antidote be sought—as, indeed, many of the foremost living composers are seeking it—in the great treasure of music which remains to us from earlier and more joyous centuries?

This is not to suggest that contemporary music be excluded from a hearing; this would scarcely serve the aims of progress. It should be heard, if only to cull the lasting contributions and leave the rest to oblivion. But there is no greater mental tonic than to listen to the vigorous gaiety and untroubled melody of music from the pre-classic period. Let us this year have more of this music in our concerts.

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Personalities



An Interlude in Summer Concerts Given by the Berkshire Playhouse Trio at Cummington, Mass.—Members of the Ensemble with Katharine Fraser, Director of the Playhouse-in-the-Hills. Hugo Kortschak, Violinist, Who Is Now in Europe to Conduct Chamber Concerts Arranged by Mrs. Elizabeth Sprague Coolidge, Stands at the Right; Emmeran Stoeber, Cellist, Is at the Extreme Left Beside Frederic Tillotson, Pianist

Chaliapin—Feodor Chaliapin was a bidder at a recent sale of pictures at Christie's in London. He bid the equivalent of \$18,500 for a Pietà by Perugino, but lost the work to the Dublin National Gallery.

Paderewski—The city council of Warsaw has accepted an offer from Paderewski to erect a monument in the Polish capital to Col. E. M. House, who was President Wilson's friend and adviser. A monument to Wilson was recently unveiled in Warsaw.

Hoogstraten—After Willem van Hoogstraten's series of Beethoven performances recently at Bonn, Burgermeister Falk presented the conductor, in the name of the city, with an inscribed etching of the house in which the master was born.

Bellamann—Henry H. Bellamann, newly appointed dean of the Curtis Institute, has been made a Chevalier of the Legion of Honor in recognition of his service to France in interpreting her art to America. This honor follows an earlier decoration, in 1924, as Officier de l'Instruction Publique.

Berners—An exhibition of paintings by Lord Berners, the composer among other works of the ballet "The Triumph of Neptune," was held recently at the Lefèvre Galleries, London. Lord Berners has in recent years given to his new avocation much of his time and interest.

Elman—Mischa Elman, who summered at St. Jean de Luz, recently gave a party at his villa, attended by Feodor Chaliapin, Charlie Chaplin, E. Fernandez Arbós, Jacques Thibaud, Alexander Gretchaninoff and other notables. Chaliapin and Chaplin staged several "stunts," and Elman and Thibaud played the Bach Concerto for two violins.

Szigeti—An earthquake occurred during Joseph Szigeti's recital in Tokio on July 17. To quote Mr. Szigeti: "It shook the building alarmingly and gave me the fright of my life, but the audience behaved splendidly, the orchestra continued to play, and panic was avoided." The noted violinist's first tour of the Orient included six Tokio recitals before large audiences on successive evenings.

Stokowski—During his recent visit to Russia, Leopold Stokowski was the guest of honor at a reception given in Moscow by the Society for Cultural Relations with Foreign Countries. The hope was expressed that the conductor would revisit Russia next year with the Philadelphia Orchestra, and give concerts in the leading cities of the Soviet land.

Ponselle—The guests of honor at a "Verdi reception" given by Messrs. J. and E. Bumpus at the Court House in Oxford Street, London, recently were Rosa Ponselle and Tullio Serafin, both of whom were appearing at the time in the Covent Garden opera season. Among other noted guests were Ethel Bartlett and Rae Robertson, two-piano artists, and Herman Klein, the veteran music critic, who gave reminiscences of Verdi's appearance in London in 1875 to conduct his Requiem.

What They Read Twenty Years Ago

in MUSICAL AMERICA for September, 1911

Is That So?

A college choirmaster, who has trained young men's voices for many years, said the other day that most men who came to him nowadays have bass voices.

~~1911~~

A Rose by Any Other . . .

Leopold Stokowski, conductor of the Cincinnati Orchestra, has decided to spell his name Stokowski instead of Stokovski, as previously.

~~1911~~

All Honor to Her!

The latest important addition to the violin repertoire is Max Bruch's Concertstück in F Sharp Minor, which was played for the first time anywhere by Maud Powell at the Norfolk, Conn., Festival.

~~1911~~

There Were Giants in Those Days

The Metropolitan will open its season with "Aida." Destinn will sing the title role, Caruso will be Radames, Margaret Matzenauer, the new contralto, Amneris, and either Amato or Scotti, Amonasro. Toscanini will conduct.

~~1911~~

Oh, Now, Really!!!

In looking at Efrem Zimbalist, one thinks instinctively of Mona Lisa. . . .

~~1911~~

How About "Bärenhäuter"?

(Headline) SIEGFRIED WAGNER ASSAILS STRAUSS. Declares Composer of "Salomé" Has Written for "Intellectual Degenerates."

~~1911~~

Still True

Frederick Stock in an interview said, "It's the same with modern scores as it is with modern books—in most cases the covers are too far apart."



Arturo Toscanini (Left) and Alfred Hertz Were the Two Leading Conductors of the Metropolitan Opera When MUSICAL AMERICA Published These Pictures Twenty Years Ago

**OPERA IN STOCKHOLM WILL GIVE NOVELTIES**

Works by Montemezzi, de Falla, Pfitzner and Laparra Scheduled

STOCKHOLM, Sept. 30.—Four novelties are scheduled for this season at the Stockholm Royal Opera, which is under the artistic direction of John Forsell, the noted baritone.

The season will be opened on Oct. 16 with the first performances in this city of Italo Montemezzi's one-act opera, "La Notte di Zoraima," and the ballet "El Sombrero de Tres Picos" by Manuel de Falla. Cissi Olsson, prima ballerina of the Opera, will dance in the latter work.

Other novelties will be "L'illustre Fregona," a comic opera by Raoul Laparra, and "Das Herz" by Hans Pfitzner, which is scheduled for the early spring season.

Nanny Larsen-Todsen will be heard as guest in "The Ring," "Tannhäuser," "Flying Dutchman" and "Aida." Kipras Petruskas, Lithuanian tenor, will sing in "Tosca," "Carmen" and "Pagliacci." Mr. Forsell also hopes to bring to Stockholm Georges Thill and Lotte Schöne.

In addition, the Opera will present a series of plays by a troupe from the Comédie Française of Paris.

Frederick R. Huber Reappointed Director of Music in Baltimore

BALTIMORE, Oct. 5.—Frederick R. Huber has been reappointed by Mayor Howard W. Jackson to his fifth consecutive term as municipal director of music. The activities of this department now include management of the Baltimore Symphony Orchestra concerts for adults and young people and concerts by the City Colored Symphony Orchestra, the Municipal Band and the City Colored Band.

Mr. Huber is also managing director of the Lyric Theatre; director of station WBAL; Baltimore representative of the Metropolitan Opera Company; manager of the summer school of the Peabody Conservatory of Music and of the Peabody concert bureau; and manager of the Baltimore Choir Bureau.

The work of the Municipal Department of Music has had a marked growth, and Baltimore has supported eleven consecutive opera seasons without a deficit, under Mr. Huber's guidance.

New York String Quartet Heard in Lake George Concert

The New York String Quartet appeared in a concert at Lake George on Aug. 28 for the benefit of the blind. In addition to numbers by Beethoven, Tchaikovsky and Moussorgsky, a Piano Quintet by Sidney Homer was played, with Katharine Homer, the composer's daughter, as assisting pianist.

Cap and Bells*Artistic Distribution*

IN these days when economists are discussing over-production, under-consumption and better distribution of commodities, why not apply economic principles to music under the direction of a centralized bureau?

Let us imagine the manager of an opera company applying at Washington for permission to produce "Trovatore," "Carmen," "Faust" or "Aida." He would be received by the Secretary of the Operatic Department, who would point to a large map of his district. On it he would see pins of various colors indicating the number of times these operas had been performed in the last five years.

"Sorry," the Secretary would say, "but the quota for 'Trovatore,' 'Carmen,' 'Faust' and 'Aida' for your territory is absolutely full. But you are at liberty to mount 'Götterdämmerung,' 'Wozzeck,' 'Boris' or any opera by Handel, provided you furnish a guarantee of ten nights to each."

Then think of violinists and pianists who would violate Section 8637921 of the Code if they played the Mendelssohn Concerto or Tchaikovsky's B Flat Minor oftener than once in a season.

No taxation would be necessary, since the entire department would be luxuriously supported by voluntary contributions from audiences.

A Hard Life

BERLIOZ, who did not love prima donnas, used to tell a story about a woman singer in the rue d'Aumale who practiced all day long.

One morning a milkwoman passing under her windows on her way to market heard her piercing shrieks.

"Ah," she said, with a sigh, "married life isn't all roses!"

—London Radio Times.

Adaptation

IF the housing problem becomes much more acute, we may appropriately change the refrain of a well-known song to "Apartment, Sweet Apartment."

Open Competition for Italian Composers

ROME, Sept. 30.—The Reale Accademia Filarmonica Romana has organized a national competition for chamber music works. Prizes of 1000 lire will be awarded for a quartet or quintet for strings or for strings and piano; a sonata for stringed instrument and piano or for two stringed instruments; one or several melodies for voice and piano; or numbers for chorus. It is announced that the winning works will be published by the house of Ricordi and will be performed under the auspices of the Accademia.

Dresden Opera to Stage Premieres

DRESDEN, Oct. 1.—The Dresden State Opera, under Fritz Busch, will present this season first local performances of "La Vedova Scaltra," by Wolf-Ferrari, and "Jenufa," by Janacek.

The season's program will include: Mozart's "Marriage of Figaro" and "Idomeneo," Wagner's "Rienzi" in a new setting and "Parsifal" with new scenic features.



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SCOTTISH FESTIVAL DELIGHTS IN BANFF

Ballad Operas and Lists of Folk Music Are Applauded

BANFF, ALTA., Oct. 5.—The Highland Gathering and Scottish Music Festival, recently held here for the fifth successive year, and attended by the King and Queen of Siam, included unusual programs of music and folk dances. The festival attracted to Banff several thousand visitors from many parts of the United States and Canada.

The feature was the presentation of two ballad operas, "Prince Charming," with libretto by J. E. Middleton and music arranged by Dr. Ernest MacMillan; and "Prince Charlie and Flora," book by J. M. Gibbon and musical settings by Dr. Healy Willan. These operas were skillfully presented under the baton of Harold Eustace Key. Theodore Webb, New York baritone, played the part of Prince Charlie in both works with distinction.

Jeanne Dusseau, Canadian soprano, was heard in three of the four nightly concerts, and Robert Burnett, Scottish baritone, came from Edinburgh to sing in the programs. Both had an especial success in native ballads, some of which are rarely heard. Ethel Luening, of New York, sang two groups of Hebridean airs arranged by the late Majorie Kennedy-Fraser.

In the Scottish song competitions, open to children and adults, the entries were twice as numerous as last year's. Peter Kirkpatrick, of Calgary, won the Walter Scott Challenge Trophy for the second time as the best concert singer.



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Continuing the Cortot Artistry

BERTHE BERT, director of the Alfred Cortot School of Piano, has returned to New York from her annual visit to Paris, and reopened her studio. Several of her American pupils accompanied her to France, four of them having been awarded scholarships for study under Alfred Cortot at the Ecole Normale de Musique. Mr. Cortot was impressed by the unusual talent shown by these students, who subsequently received diplomas from the French Government (Direction des Beaux Arts).

When she was in Paris, Miss Bert learned that these personages, M. Briand, Minister of Foreign Affairs; M. Petsch, Minister of Fine Arts, and Paul Léon, Director of Fine Arts, had extended their patronage to the Alfred Cortot School of Piano in New York.

Miss Bert's classes are not limited to professional pupils, but include amateurs of exceptional gifts. With the object of furthering their progress,



Joaillier, Paris
Berthe Bert and Alfred Cortot (Seated), with Members of the Class Who Accompanied Miss Bert to Paris This Summer to Study

Miss Bert intends to give this season a series of musical reunions, most of the performers to be selected from among the amateur ranks.

Willard Rhodes Opens Chicago Studio to Train Singers in Musicianship

CHICAGO, Oct. 5.—Willard Rhodes, formerly assistant conductor of the Cincinnati Zoo Opera and also with the American Opera Company, has opened a school of musicianship for singers, at 721 N. Michigan Avenue, this city. In addition to private coaching, Mr. Rhodes will give classes in musicianship, opera and song repertoire. In the opera class scenes from standard operas will be staged in the most modern style.

During his four years' association with the Cincinnati organization, Mr. Rhodes prepared a repertoire of over forty operas. He has also toured as accompanist and assisting artist to Coe Glade and Charles Hackett, of the Chicago Civic Opera, among others.

Fritz Reiner will conduct a concert of the Curtis Symphony Orchestra in Carnegie Hall on Jan. 29.

RECORD SEASON FOR BOSTON SYMPHONY

Koussevitzky to Lead Unchanged Personnel in 107 Concerts

BOSTON, Oct. 5.—The Boston Symphony Orchestra will open its sixty-first season on Oct. 9 in Symphony Hall. The organization will give 107 concerts this season, a schedule which will constitute one of the busiest periods in its career of over half a century. The personnel of 111 members remains unchanged from last season.

Serge Koussevitzky, who will conduct the orchestra for the eighth consecutive season, returned from Europe on the Ile de France on Sept. 29. He spent the greater part of the summer in the Austrian Alps and at his Paris home.

Programs in Other Cities

As in other years, the orchestra will give fifteen concerts in New York, and during the week of Oct. 26 will tour the Middle West, making appearances in Buffalo, Ann Arbor, Detroit, Columbus, Pittsburgh and Ithaca.

New England appearances will include, in addition to the Boston season, four in Providence, and single concerts at Wellesley, Northampton, New Haven (under the auspices of Wellesley College, Smith College and Yale University, respectively), Hartford and Springfield.

In Boston there will be the usual five series, in addition to the Pension Fund events and Young People's Concerts. The advance subscription, which has never been larger, gives promise of a highly successful year. W. J. P.

Remains of the Late George Maxwell Laid to Rest in Edinburgh

EDINBURGH, Sept. 15.—The body of George Maxwell, for many years head of G. Ricordi & Co., New York, who died in Paris on June 28, was buried here today in Morningside Cemetery. The interment was under the auspices of the American Society of Composers, Authors and Publishers, of which he was a founder and first president. M. M.

Hugo Riesenfeld Makes Vocal Number of Weber's "Invitation to the Dance"

Hugo Riesenfeld has made a song from Weber's popular "Invitation to the Dance," entitled "Dance with Me, My Love," the text by Charlotte Hochman. The work, written for a high voice, has just been published by Edwin F. Kalmus, New York.

HARLING OPERA PRESENTED

Steel Pier Forces Close Season with "Light from St. Agnes"

ATLANTIC CITY, Oct. 5.—The first performance in the East of W. Franke Harling's one-act opera, "A Light from St. Agnes," to a libretto by Minnie Maddern Fiske, was given by the Steel Pier Opera Company in its final performance of the season on Sept. 13. The American opera shared the bill with "Cavalleria Rusticana."

The leading roles in the Harling work were sung by Frances Peralta, who was superb both vocally and historically as Toinette; Judson House, who did a beautiful piece of work as Père Bertrand, and Greek Evans, who was suitably dramatic as the villainous Michel. Others heard in the cast were Alessandro Angelucci, Bertha McGrath and Irma Maldonado. A special two-piano arrangement of the score, made by Alda Astori, was played by Miss Astori and Harvey Brown.

The score of the opera, which was given its world premiere by the Chicago Civic Opera Company five years ago, makes a novel use of "jazz" effects, and also provides the principal singers with numerous opportunities for lyric song. The work was given before a crowded house, and evoked much enthusiasm. The same singers and Mostyn Thomas appeared with success in "Cavalleria," which was conducted by Solon Alberti at the piano.

The Schola Cantorum, under Hugh Ross, will give two subscription concerts in Carnegie Hall, on Jan. 20 and March 9.

When Joachim Braved "Dangers" of Motoring

IT took courage to drive an automobile thirty years ago. People considered it reckless. The great Joseph Joachim was not actually doing it when he sat at the wheel as shown here, the car being one of the photographer's studio properties, but the effect was convincing. In fact, the illusion was so complete that Emanuel Wirth, viola player in Joachim's quartet, suffered alarm on receiving by mail a clear copy of the finished picture.

The master, Wirth thought, should not take such chances at his age; and in much excitement he wrote to Joachim, imploring him to be more cautious and, incidentally, furnishing the famous violinist with considerable amusement.

Owing to the courtesy of Walter Blumenau, a member of the Detroit Symphony, MUSICAL AMERICA is enabled to reproduce this photograph, which has especial significance as related to Joachim's centenary. Joachim,

born on June 28, 1831, died on Aug. 15, 1907.

His companions in the imitation automobile were Professor Rüdel, left, and Andreas Moser, the violinist's biographer and Mr. Blumenau's teacher at the Hochschule in Berlin.

Margaret Matzenauer has been engaged for the role of Clytemnestra in Strauss's "Elektra," to be given by the Philadelphia Grand Opera Company in Philadelphia on Oct. 29.



The Late Joseph Joachim, Accompanied by Professor Rüdel and Andreas Moser, Creating an Illusion of Being His Own Chauffeur

Unknown Song by Hopkinson to Be Published

WASHINGTON, Oct. 5.—A hitherto unknown song by Francis Hopkinson, "A Toast," written in honor of Washington, has been discovered and will be published by the Washington Bicentennial Commission. The date of its composition is assumed to be 1778, as the poem appeared in the *Pennsylvania Packet* on April 8 of that year.

The manuscript is owned by Henry C. Woelcke of Philadelphia, who acquired it from descendants of Michael Hillegas, merchant and treasurer of the Continental Congress.

Mary Stuart Sings Rare Scottish Songs at Banff Festival

Mary Stuart, Scottish soprano, of New York, has returned from Banff, Canada, where she was a featured soloist in the Scottish Music Festival. At the final concert, Miss Stuart, appearing in the costume of Mary, Queen of Scots, introduced two rare songs, "L'Adieu de Marie Stuart," sung to a tune by Malcolm Lawson, who set the Queen's original poem, and "Las en mon Doux Printemps," the music attributed to the Queen's favorite, David Rizzio.

The concerts were attended by the King and Queen of Siam, who evidenced unusual interest in the charming melodies of Scotland.

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Choral Work Stressed by Organists in Twenty-fourth Annual Convention

HOLDING their twenty-fourth annual convention in New York from Sept. 7 to 11, members of the National Association of Organists laid special emphasis on the choral side of their work. Some 500 attended. Chief among important events were a lecture by Father Finn, a lecture by Hugh Ross, conductor of the Schola Cantorum, on "Treasure Trove in Old Music," and a tour of church organs.

Officers were elected as follows: Harold Vincent Milligan, president; Jane Whittemore, Warren D. Allen, Edwin Arthur Kraft, Rollo Maitland and Adolph Steuterman, vice-presidents; Willard I. Nevins, secretary and director of publicity, and George William Volk, treasurer.

Henry Hall Duncklee was chosen chairman of the executive committee, the members of which are Lilian Carpenter, Mary Arabella Coale, Mrs.

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Illustrated Lectures

Mr. Ross's lecture, given in St. Paul's Chapel, Columbia University, was illustrated with music belonging to the sixteenth, seventeenth and eighteenth centuries. Participants were Edna White's brass quintet; Mabel Farrar and Hyman Piston, violinists, Gertrude Burke, cembalist; Quinto Maganini, flutist; Carl Weinrich, organist, and a choir chosen from the Schola Cantorum.

Father Finn, conductor of the Paulist Choristers, spoke at the New York Training School for Teachers, giving a demonstration of traditional church music with his polyphonic unit, the Mediævalists. Another program was the lecture on "Historical Liturgies and the Unified Service" given by Helen A. (Mrs. Clarence) Dickinson, with illustrations by Christos Vrionides, choir director of the Greek Cathedral, and the Kremlin Art Quintet—Ivan Velikanoff, Nicholas Wasilevsky, Stefan Kozakevitch, Ivan Mashihin and Alexander Kurochkin.

The tour of organs, a novel feature, included a visit to St. Patrick's Cathedral, where P. Giaquinto played and numbers were sung by the men's choir. Other organs heard were those in Second Church of Christ Scientist, the Church of the Holy Communion, St. Bartholomew's, Temple Emanu-El and the Cathedral of St. John the Divine.

In an address on "Choir Tendencies of the Present," Rowland W. Dunham, director of the College of Music, University of Colorado, criticized "self-styled choral specialists," who, he claimed were displacing organists as choirmasters in many churches.

Among those taking part in the general program, as speakers or performers, were:

Frank L. Sealy, warden, American Guild of Organists; Mr. Milligan, Harry A. Sykes, Charles Henry Doersam, Clarence Dickinson, Pearl Emley Elliott, Edward Eigenschenk, Mr. Volk, Vernon de Tar, Dr. William H. Barnes, Gottfried Federlein, F. W. R. Smythe, Charlotte M. Lockwood, Andrew Tietjen, Thomas J. Crawford, representing the Canadian College of Organists, and Dr. Melchiorre Mauro-Cottone.

John Erskine, president of the Juilliard School of Music, spoke at the banquet held in International House, and Hans Barth gave a recital on the quarter-tone piano. Large audiences attended the lectures and recitals, which were open to the public.

Portland Music Clubs Join Forces

PORTLAND, ORE., Oct. 5.—The Monday Musical Club, the oldest women's musical organization here, and the Allied Arts Club, founded about three years ago, were combined in September. Mrs. F. O. Northrop is the president of the group.

Toshiko Sekiya, Japanese coloratura soprano, sang arias and songs with charm and musicianship at a musical tea given in her honor by Mrs. Fred L. Olson on Sept. 23. Murry Carter, Portland tenor, also contributed solos.

J. F.

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Alfred Y. Cornell on Return from Europe Resumes Musical Work

Varying his summer program this year, Alfred Y. Cornell spent the greater part of his holiday period abroad, sailing on June 13 to visit England and Scotland, France, Italy, Holland, Germany and Switzerland. On his return at the end of August he spent ten days with his family at Williamstown, Mass., before opening his season's teaching in his Carnegie Hall studio on Sept. 21.

Mr. Cornell will again devote part of each week to teaching at the Academy of the Holy Names in Albany. He will be active again as conductor of the Singers Club of New York and the Hunter College Choirs, and as organist of the Church of the Pilgrims, Brooklyn.

His pupils are appearing in increased numbers this season in opera, concert, church work and radio, and are occupying many important positions.



Alfred Y. Cornell, Vocal Instructor and Conductor, Snapped at Versailles on His Summer Holiday

Boston People's Symphony Players and Conductor Honored

BROOKLINE, MASS., Oct. 5.—In honor of the People's Symphony Orchestra, Will Dodge, conductor, a testimonial concert and reception was given in the High School auditorium on the evening of Sept. 24. It was an expression of appreciation for the part played by the orchestra in the programs given semi-weekly at the Brookline Field during the last two months. There was

a record attendance. Dai Buell, pianist, was soloist in the Chopin Concerto in F Minor. Frances Fosket, dramatic soprano, sang the aria "Il est doux" from Massenet's "Hérodiade." The program included also the Prelude to "Meistersinger" by Wagner, "The Beautiful Blue Danube" Waltz by Strauss, the Overture to "Oberon" by Weber, a Minuet for strings by Bolzoni, and the "Marche Slave" by Tchaikovsky.

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"AMPHION" IS GIVEN PREMIERE IN PARIS

Honegger's New Mélodrame Has Performance with Ida Rubinstein

PARIS, Oct. 1.—Several new works by Arthur Honegger have been given in Paris recently. In her series of ballet performances at the Opéra, Mme. Ida Rubinstein presented the composer's new mélodrame, "Amphion," which has a text by Paul Valéry. The choreography was by Leonide Massine.

The librettist in this work has sought to coordinate words, vocal and orchestral music and décor into a whole. The work aroused interest in the series which Mme. Rubinstein later presented in London.

The poetic text concerns Amphion, the favored musician of Apollo, who causes the city of Thebes to rise from stones by the magic of his playing. All Nature sings and dances to his strains, but when he is about to enter the temple which he has built, the way is barred by a veiled figure representing Love and Death, who carries the bard away.

Orchestral Mastery

The music of Honegger shows his orchestral mastery and considerable richness of harmonic and rhythmic invention, together with a new delicacy. The solo voices are heard from the pit and a chorus sings from the stage. A superb presentation of the title role was given by Mme. Rubinstein. Alexandre Benois designed striking settings. Gaston Cloez conducted.

Another work of this composer heard here recently was his "Cris du Monde," a setting for soloists, chorus and orchestra of a poem by René Bizet. The work portrays the predicament of the modern man who is prevented by harsh and jarring noises from finding peace for self-communion. The text is somewhat commonplace, and the musical setting, though effective, is less original than the same composer's Symphony, which recently had its Paris premiere.

V. A.

Concerts Booked for Detroit

DETROIT, Oct. 5.—James E. Devoe, manager of the Philharmonic Concert Company, announces the following attractions: Sergei Rachmaninoff, Oct. 20; the Boston Symphony Orchestra under Serge Koussevitzky, Oct. 28; Fritz Kreisler, Nov. 12; John McCormack, Nov. 20; Lawrence Tibbett, Dec. 5; the Don Cossack Russian Male Chorus, Jan. 12, and Rosa Ponselle, March 2.

The Tuesday Muscale will open its season Oct. 20 with a luncheon and reception. Beginning Nov. 3, ten morning concerts by active members will be given under the chairmanship of Mrs. Elwin C. Greer. Two artist concerts also have been arranged.

Officers of the Tuesday Muscale are Mrs. Marshall Pease, Mrs. Edwin S. Sherrill, Mrs. Morris D. Silver and Mrs. Frank W. Coolidge. H. W.

Maurice Maréchal will give the first New York performance of Honegger's Cello Concerto with the Manhattan Symphony under Dr. Henry Hadley, on Nov. 22. The work was dedicated to the cellist two years ago and he played it for the first time in America with the Boston Symphony.

Yolanda Mérö to Make Extensive Concert Tour After Two Years' Absence



Yolanda Mérö, Hungarian Pianist, Who Will Again Be Heard This Year

After an absence of two years, Yolanda Mérö will return to the concert stage this season, making an extensive concert tour under the management of NBC Artists Service.

Mme. Mérö made her American debut with the New York Philharmonic and has made numerous American tours. She had previously played in Europe, South America and Mexico. In addition to her pre-eminence as a virtuoso, she is known as a composer. Her "Capriccio Ungarese" for piano and orchestra has been played in Cleveland, New York, Cincinnati, and St. Louis, and a collection of her songs has been published.

Henry Hadley Returns to New York to Open Manhattan Symphony Season

FOLLOWING a holiday spent at his summer home on the island of Martha's Vineyard, Dr. Henry Hadley has returned to New York to open his third season as conductor of the Manhattan Symphony Orchestra. In addition to a program of relaxation which included daily ocean swims, Dr. Hadley during the summer completed two new orchestral compositions. He also appeared twice as guest conductor in Boston, once with the Boston Symphony at the Esplanade Concerts in July and again with the People's Symphony in its open-air series in Brookline.

Dr. Hadley had as his guest at West Chop, the noted Danish conductor, Charles Lautrup of Copenhagen, who will lead the Manhattan Symphony as guest in the coming season and will also appear in other American cities.

Plans for the third season of the Manhattan Symphony Orchestra include ten Sunday evening concerts at the Waldorf-Astoria Hotel, three Sunday evenings at St. George's Church and eight Monday evenings at the Hotel St. George, Brooklyn.

In addition to Dr. Hadley there will be three guest conductors at the Waldorf series, Deems Taylor, Mr. Lautrup of Copenhagen and Ernst Hoffmann of Breslau. There will be four artists making American debuts: Florence Stage, pianist; Mme. Kallman-Chariene, soprano; Paul Musikovsky, eight-year-old boy violinist, and Gertrude Bonime, pianist.

The Brooklyn series will be inaugurated on Monday evening, Nov. 16, with the world premiere of William H. Woodlin's "Norwegian Rhapsody" with Milton Rettenberg as pianist.

Other novelties to be performed by



Dr. Henry Hadley, Composer and Conductor of the Manhattan Symphony (Left) in His Garden by the Sea at West Chop, Martha's Vineyard, with His Guest, Charles Lautrup, Danish Conductor

the Manhattan Symphony Orchestra during the season are a new work by Dr. Hadley, "San Francisco," a suite in three parts: "The Harbor," "Chinese Quarter" and "Mardi Gras"; a suite by Louis Ehret; Stahlberg's "Mark Twain," conducted by the composer, and a new American composition by A. W. Binder.

Florence Leffert, American soprano, will be heard in recital in the Town Hall on Sunday afternoon, Nov. 1, under the management of Annie Friedberg. She will give an all-American program.

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MANY MUSICIANS BACK FROM ABROAD

Prominent Artists Return to America—Several Leave for Europe

In preparation for the forthcoming musical season, musicians are hurrying back from vacations in other lands. Most of the great liners coming up New York Bay have aboard personalities well known in the musical world.

Issay Dobrowen, conductor of the San Francisco Symphony, arrived on the Europa on Sept. 10. Pierre Monteux, having completed his engagements with orchestras in San Francisco and Los Angeles, sailed on the Lafayette the same day. Hallie Stiles, soprano of the Paris Opéra-Comique, arrived on the Paris on Sept. 15. Doris Doe, American contralto, recently engaged for the Metropolitan, came the following day on the Olympic, and Harold Bauer left for Europe on the Bremen.

Eugene Goossens, who begins his conductorship of the Cincinnati Symphony this Autumn, arrived with Mrs. Goossens, on the Leviathan on Sept. 20, after a Summer spent in their cottage in Devon, England. The following day F. C. Coppicus, executive vice-president of the Columbia Concerts Corporation, returned on the Bremen after a five months' visit to Europe in search of concert attractions for next season.

Paul Kochanski, violinist, was aboard the France, docking on Sept. 23, and Wilhelm von Wymetal, Jr., stage director of the Philadelphia Grand Opera Company; Fritz Kreisler and Mrs. Kreisler, and Artur Bodanzky, conductor of the Metropolitan, arrived on the Europa on Sept. 27.

Gatti-Casazza Returns

On Sept. 28, the Conte Biacamano had aboard General Manager Gatti-Casazza of the Metropolitan, and his wife, the former premiere danseuse, Rosina Galli. Also aboard were Giuseppe Sturani, conductor of the Metropolitan, and Pietro A. Yon, organist of St. Patrick's Cathedral.

Rosa Ponselle returned on the Ile de France on Sept. 29. During her

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A Prima Donna and Her Guests: Left to Right, Fritz Kreisler, Maria Jeritza, Ernest Schelling, Mrs. Kreisler, Mrs. Schelling, Mrs. Josef Stransky and Mrs. Archibald of Washington

A CONVIVIAL group of musical folk might have been seen on the veranda of Maria Jeritza's villa at Attersee in Austria one day during the last Summer. They included musical figures well known in the United

States, some of whom were the house guests of Mme. Jeritza. The Metropolitan Opera prima donna staged for their benefit an impromptu rehearsal of the "Girl of the Golden West," in which she tends bar so realistically.

holiday at St. Moritz, following her appearances in the Covent Garden opera season in London, Miss Ponselle prepared the leading role in Montemezzi's "La Notte di Zoraima," which she will create at the Metropolitan this winter. She will open her American season with a broadcasting engagement on Oct. 18 in the Atwater Kent series. At the close of the opera season the soprano will be heard in a tour of twenty-one American cities.

On board the Ile de France were Leonora Corona and Grace Moore, sopranos of the Metropolitan, and Serge Koussevitzky, conductor of the Boston Symphony.

Ernst Knoch, conductor, who will lead the first three productions of the New York Opera Comique, returned on the St. Louis on Sept. 30, and Erich Kleiber, who will conduct the Philharmonic-Symphony for the first six weeks of the season, on the Hamburg on Oct. 2.

Ernst Knoch Engaged to Conduct New York Opera-Comique

Kendall K. Mussey, general director of the New York Opera-Comique, has announced the engagement of Ernst Knoch to conduct three of the six operas to be presented during the 1931-32 season, the final one at the Hecksher Theatre. Mr. Knoch will conduct Lortzing's "The Poacher," Offenbach's "La Vie Parisienne" and Gounod's "Mireille." Rudolph Thomas, also a new conductor this season, will conduct "The Chocolate Soldier," "The Bat," and "The Blonde Donna," the last a new American opera by Ernest Carter.

Schubert's oratorio, "The Song of Miriam," is among the works to be given this season by Zilbert's Choral Society, conducted by Zavel Zilberts,

composer. Rehearsals are held each Monday evening at 8 o'clock in Room 601, Steinway Building, at which time new members will be given auditions.

No Award Made in Schubert Memorial Contest

The preliminaries for this year's contest of the Schubert Memorial, Inc., were held in Steinway Hall on Sept. 28 and 29. Out of twenty-five contestants from eleven states, four were given a second hearing in Carnegie Hall on Sept. 29, but the judges decided to make no award.

The jury consisted of Richard Aldrich, Howard Brockway, Fritz Reiner, Nikolai Sokoloff, Sigismund Stojowski and Willem Willeke.

American Chamber Music Competition Closing Oct. 15

The Society for the Publication of American Music has announced that the closing date for entering compositions in its competition for chamber works is Oct. 15. Manuscripts should be sent to the secretary, Oscar Wagner, 130 Claremont Avenue, New York.

CHICAGO CONCERT SERIES PLANNED BY BERTHA OTT

Season of Sunday Afternoon Events to Bring Recitals by Noted Visitors

CHICAGO, Oct. 5.—Bertha Ott, Chicago manager, will open her concert series on Sunday afternoon, Oct. 11, with a recital by Glenn Dillard Gunn, pianist, in the Studebaker Theatre. On the same afternoon Jeannette Albert, Chicago pianist, will be heard in recital in the Playhouse and Berenice Taylor, soprano, in the Civic Theatre.

On the afternoon of Oct. 18, John McCormack will give a recital at the Civic Opera House; Sergei Rachmaninoff at Orchestra Hall, and Carola Goya, Spanish dancer, will make her Chicago debut in the Studebaker Theatre.

Isa Kremer, balladist, will be heard at the Studebaker Theatre, and Gaylord Browne and Gibson Walters will give a two violin recital at the Civic Theatre on the afternoon of Oct. 25.

The Studebaker Theatre, the Playhouse and the Civic Theatre have been leased by Miss Ott for every Sunday afternoon during the season. Concerts will also be given in Orchestra Hall, the Civic Opera House and Kimball Hall.

A complete list of artists which she will present is as follows:

Glenn Dillard Gunn, Berenice Taylor, Jeannette Albert, John McCormack, Sergei Rachmaninoff, Carola Goya, Isa Kremer, Gaylord Browne and Gibson Walters. Fritz Kreisler, Yvonne Gall, Sophie Lobel, Nathan Lipschitz, Juliette Lippe, Aletta Tenold and Grace Welsh, Vera Mirova, Lawrence Tibbett, Elisabeth Schumann, Felix Salmond, Richard Tauber, Paul Whitehead, Naoum Blinder, Victor Chenkin, Roland Hayes, Efrem Zimbalist, Fred Tuerk, Hans Hess, Egon Petri, Leon Rosenblum, Kai de Vermond, Swastika Quartet, Gitta Gradova, Bomar Cramer, Louise Bernhardt, Frank Chapman, Maxim Karolik, Ethel Bartlett and Rae Robertson, Hortense Monath, Ted Shawn and dancers, Mary Wigman, Frank Kneisel, Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, Kneisel String Quartet, Mischa Elman, Don Cossack Choir, La Argentina, Robert Goldsand, Paul Robeson. Two sonata recitals by Rudolph Reuter, pianist and Mischa Mischakoff, violinist, London Singers and John Goss, Adele Marcus, Marian Anderson, Myra Hess, Leo Podolsky, Herman Feller, Joseph Lhevinne, Barre Hill, Rudolph Ganz, Tito Schipa, Beatrice Harrison, Yehudi Menuhin, Kedroff Quartet, Else Harthan Arendt, Sidney Silber, Sol Nemkovsky, Frank Sykora, Dusolina Giannini, Vitaly Schnée, Sigrid Onegin, Mischa Levitski, Gregor Piatagorsky, Gavin Williamson and Philip Manuel, Georgia Kober, Helen Bickerton, Raymond Koch, Lillian Korecky, Viola Cole Audet, Marvin Jacobs, Edward Collins, Morris Wolf, M. Globerman, Charlene Bloom, Mary Waterstreet and Constance Metzger.

Miss Ott will also present "The Beggar's Opera" during the week of Dec. 28, at the Eighth Street Theatre.

CHICAGO, Oct. 5.—William Phillips, baritone, has been appointed director of music of the First Baptist church of Austin, Ill.

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EVENTS FOR INDIANAPOLIS

Two Musical Series Will Bring Notables—Symphony to Resume Concerts

INDIANAPOLIS, Oct. 5.—Musical events scheduled for the coming season in this city include ten concerts sponsored by the Indianapolis Männerchor, presenting the following: Gregor Piatagorsky, Rosette Anday, the Budapest String Quartet, Naoum Blinder, Elisabeth Schumann, Myra Hess, Egon Petri, Joseph Szegedi, Georges Enesco and Dusolina Giannini. The Budapest Quartet, Mmes. Schumann and Anday and Messrs. Petri and Blinder, are making first appearances before the society. The male chorus, again led by Karl Reckzeh of Chicago, will sing in three evening concerts.

Nine attractions to be presented by the Martens Concerts, Inc., include the Cincinnati Symphony, Eugene Goossens, conductor; the London String Quartet, Ethel Bartlett and Rae Robertson, Rosa Ponselle, José Iturbi, Fritz Kreisler, Sergei Rachmaninoff, Yvonne Gall, the Don Cossack Russian Male Chorus and Harald Kreutzberg and his company of dancers.

Ferdinand Schaeffer has returned from Europe and has begun rehearsals with the Indiana State Symphony Orchestra, in preparation for the opening concert of the season on Oct. 24 in Caleb Mills Hall.

PAULINE SCHELLSCHMIDT

Fay Ferguson, American pianist, will give a recital in the Town Hall on Oct. 12, under the management of Annie Friedberg.

Roland R. Witte Resumes Managerial Activities After Mountain Holiday

KANSAS CITY, MO., Oct. 5.—After a five months' vacation in the mountains of Idaho, Roland R. Witte, one of the best known concert managers of the country, is again at his desk in his Kansas City office. Mr. Witte last March declared a "moratorium on work," after spending fourteen years in the concert business without a holiday and, following his doctor's advice and the counsel of Horace Greeley, went West. He has now returned in the possession of abundant health and a refreshing optimism.

"I predict," he said recently, "that this season will be one of the best ever experienced by artists and organizations that have become national and international institutions. There are signs in evidence that the radio and the talking picture have exhausted their first novelty. The sensible concert manager has but to transform into actuality the latent desire of the public to meet artists face to face. I believe that artists of high calibre will be more popular than ever, both in this country and in Europe."

Mr. Witte returns to his office with many ideas for the operation and expansion of his business for the season of 1932-33 and thereafter. "There are some things I could announce now," he said, "but I'd rather wait until the details are settled. Perhaps I shall bring the Tipica Orchestra back for another tour."

During the decade and a half in which he has been engaged as manager, Mr. Witte made many contribu-



Roland R. Witte, Well-Known Kansas City Concert Manager, Who Is Planning an Expansion of His Activities for Next Season

tions to the cultural facilities of Kansas City. He brought Leopold Godowsky to this city for a master class, followed by similar series by other outstanding artists, among them Mme. Schumann-Heink. When he took Sousa on that leader's first transcontinental tour he inaugurated children's matinees, an idea that is now universally used.

For many years he has supplied the Middle Western States with a large percentage of their concert attractions.

OPENS CAMPAIGN FOR MILWAUKEE ORCHESTRA

Gino A. Baldini to Direct Drive for Subscriptions—Waller to Conduct Choral Events

MILWAUKEE, Oct. 5.—A campaign has been launched to place the Milwaukee Philharmonic Orchestra on a permanent financial basis. Gino A. Baldini of New York will be in charge of the subscription campaign. Mr. Baldini was formerly manager of the St. Louis Symphony and assistant manager of the New York Symphony.

Announcement is made by the board of directors that another season of concerts will be given, the first in November. Frank Laird Waller will continue as conductor.

Rehearsals will begin at once. Raymond Brown has been re-engaged as concertmaster.

The number of concerts to be given this season has not yet been announced, but it is expected that a more elaborate season will be arranged than heretofore. A series of national radio broadcasts are also being planned.

Mr. Waller expects to give several choral works which he brought back from his recent visit to Europe, presenting singers from organized clubs of this city with the orchestra.

C. O. SKINROOD

BERLIN, Oct. 1.—Dr. Frieder Weissman, who prior to 1925 was a conductor at the Berlin State Opera and who later was active as leader of concerts in Münster, Königsberg and Dresden, has been appointed conductor of the Berlin Symphony Orchestra.

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Chicago Daily News, Dec. 12, 1930.

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London Morning Post, March 22, 1931.

"The uncanny precision of their playing, almost suggesting some occult power of telepathic communication, was more than ever in evidence."
London Daily Telegraph, March 22, 1931.

"Faultless synchronization, creation of varying mood, and admirable musicianship mark their playing."
Philadelphia Ledger, Jan. 25, 1931.

"These two admirable musicians have achieved a perfect ensemble without affecting the delightful spontaneity of their performance."
New York Herald Tribune, Jan. 20, 1931.

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SIEGEL TO CONDUCT AS DETROIT'S GUEST

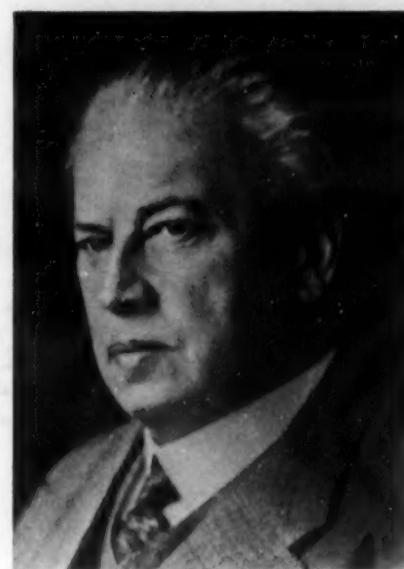
Will Make American Debut at Concerts of Symphony Orchestra

DETROIT, Oct. 5.—The American debut of Dr. Rudolph Siegel will take place when he conducts programs of the Detroit Symphony Orchestra in the temporary absence of Ossip Gabrilowitsch on Jan. 21 and 22. The orchestra's initial concerts of this season were given in Orchestra Hall on Oct. 1 and 2 under Mr. Gabrilowitsch's baton. Brahms's Second Symphony was featured, other numbers being Korngold's "Much Ado About Nothing," the "Carnival Romain" Overture of Berlioz and the Weber-Weingartner "Invitation to the Dance."

Dr. Siegel, who was born in Berlin in 1878, studied law before he definitely gave his attention to music. In the latter field his mentors were Thiel, Humperdinck and Thuille. He conducted choral programs in Munich from 1910 to 1911, and lived in Berlin from 1912 to 1914, leading concerts of the Philharmonic Orchestra and other organizations. Dr. Siegel was resident in Königsberg as head of the Musical Academy until 1917, after which period he became associated with the Mannheim Opera. In 1919 he became director of municipal music in Krefeld. His compositions include an opera and works for orchestra and chorus.

The Symphonic Schedule

The orchestral schedule shows that Mr. Gabrilowitsch will conduct from Oct. 15 to Jan. 8, and that he will return from his mid-seasonal absence to take charge during the latter part of the year. Victor Kolar, assistant conductor, is announced to lead two pairs of concerts in February. A number of



Dr. Rudolph Siegel, Whose Detroit Appearances Are Scheduled for January

programs will be given without a soloist. Artists engaged for other programs are:

Sascha Gorodnitzki, Merle Alcock, Adolph Busch, Vladimir Horowitz, Marie von Essen and José Iturbi. Mr. Gabrilowitsch will appear as pianist at the final concerts.

Only two changes are reported in the orchestra's personnel, the smallest number since the body was founded. Arthur Maebe, Detroit, violinist, becomes a member; and Joseph Dell Aquilo of New York replaces Djina Ostrowska as first harpist.

The "pop" concerts, led by Mr. Kolar, began on Oct. 3 and will continue every Saturday evening until April 9. The Young People's Series, with Mr. Kolar as conductor and Edith Rhett Tilton as lecturer, are to extend from Nov. 7 to March 5. Five pairs of free concerts for the school children of Detroit and Wayne County will be held in Orchestra Hall between Oct. 20 and March 9.

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NEW PHONOGRAPH DEVICES SHOWN

Records Which Play for Half Hour Developed by RCA Victor

The first demonstration of a new type of phonograph record capable of reproducing an entire symphony, an act of an opera, or other musical program lasting a full half hour was given by the RCA Victor Company before a notable gathering at the Savoy-Plaza on the evening of Sept. 17.

The demonstration included an evolutionary review of the milestones in the development of the phonograph, beginning with a replica of the original instrument developed by the founder, and concluded with the playing of Beethoven's Fifth Symphony, as recorded by the Philadelphia Orchestra on a single disc under the new system.

The new records are known as "Program Transcriptions," and are called "complete performances," as contrasted with ordinary records which reproduce only excerpts or portions of the composition. Already some thirty-four works have been recorded by the new process, and the list of programs is being steadily increased.

New Inventions Described

The long-playing feature is obtained by slowing down the turntable speed from 78 to 33½ revolutions per minute and by introducing almost double the number of grooves on the playing surface. The new discs are made of a composition called Victrolac, which is semi-flexible. They will not break when dropped. The new material makes it practicable to place finer grooves, spaced closer together, on the record and reduces the surface noise from the needle to less than half of that evident on the ordinary record.

The slower turntable speed essential in playing the new records is obtained by the use of a specially developed and inexpensive gear shift arrangement, which may be fitted to almost any of the modern electrical instruments. It will also play records of the old type.

Two new long-playing needles have been developed, both chromium plated and colored differently for identification. One will play approximately twenty-five of the new long-playing records without replacement; the other approximately one hundred records of the ordinary type.

Noted Speakers Heard

Following dinner, during which Nathaniel Shilkret's Orchestra provided music, the program was opened by Edward E. Shumaker, president of the RCA Victor Company, Inc., who acted as toastmaster. He introduced Dr. Alfred N. Goldsmith, vice-president and general engineer of the Radio Corporation of America, who outlined the mechanical development of the phonograph. Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, spoke on the possibilities which are opened by the new invention in the recording of the world's best music. David Sarnoff, president of the Radio Corporation of America, concluded the program with an inspiring address, in

which he contrasted the initiative and courage of engineers with the lack of vision often characteristic of political leaders.

The guests of honor, in addition to those previously mentioned, included: Mme. Frances Alda, Pasquale Amato, Dr. W. R. G. Baker, Mr. and Mrs. Walter Damrosch, John Erskine, Edwin Franko Goldman, Waldemar Kaempfert, J. R. McDonough, Fritz Reiner, S. L. Rothafel, Mme. Olga Samaroff, Mrs. David Sarnoff, John Philip Sousa, Mr. and Mrs. Louis E. Wiley and Mr. and Mrs. Paul Whiteman.

Mrs. Harold E. Yarnall Opens Own Philadelphia Concert Bureau

PHILADELPHIA, Oct. 5.—Mrs. Harold E. Yarnall has opened her own bureau for the management of concerts in the Packard Building, following the removal of Concert Management Arthur Judson, Inc., from this city to New York. Among the organizations whose concert series are managed by this bureau are the Penn Athletic Club Musical Association, the Philadelphia Chamber Music Association, the Mendelssohn Club, and the local series of the New York Philharmonic-Symphony. The office will also manage recitals and engage artists for concerts and private musicales.

In addition, a ticket agency will be maintained to provide boxes and seats for opera and concerts. This department is in charge of George T. Haly.

Kenneth M. Bradley Again to Head the Bush Conservatory

CHICAGO, Oct. 5.—Kenneth M. Bradley, formerly for many years president of the Bush Conservatory of Music, has returned to resume the same position with this institution. Mr. Bradley left the Bush Conservatory in 1925 to join the executive staff of the Juilliard Foundation. He was one of the founders and the president of the National Association of Schools of Music and Allied Arts.

Edgar Nelson, who served as president during Mr. Bradley's absence, will remain with the school in an executive capacity as musical director.

M. M.

Hortense Monath to Give New York Premieres of Works by Schubert and Berg

Hortense Monath, pianist, will give two first hearings in New York in her recital in the Town Hall on Saturday afternoon, Oct. 24. The newly-discovered "German Dances" of Schubert and a Sonata by Alban Berg are novelties in a program including also Bach's Italian Concerto, Brahms's Sonata, Op. 5, and two Schubert Impromptus, Op. 142.

Katherine Bacon to Play Russian Program in New York Recital

An all-Russian program will be given by Katherine Bacon, pianist, at her New York recital in the Town Hall on Saturday afternoon, Oct. 17. She will play Scriabin's Sonata in F Sharp, five preludes by Rachmaninoff, Moussorgsky's "Pictures at an Exposition," and works of Medtner, Liapounoff, Stravinsky and Balakireff.

MUSIC IS FEATURE OF WISCONSIN FAIR

Frank Laird Waller Leads Massed Chorus and Orchestra

MILWAUKEE, Oct. 5.—Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, who recently returned from a visit to France, conducted the music festival given at the Wisconsin State Fair. A chorus of 1000 sang for visitors, accompanied by the orchestra, which gave several additional numbers.

The chorus gave Haydn's "The Heavens Are Telling," Bach's "Break Forth, O Beauteous Heavenly Light," the "Inflammatus" from Rossini's "Stabat Mater" and the "Hallelujah Chorus" from Handel's "Messiah."

The singers were recruited from leading musical clubs and church choirs of the State. Because of the success of the venture, arranged by Mrs. J. Archer Hervey, president of the Wisconsin Federation of Music Clubs, it is expected that a more elaborate festival will be held next year.

Smaller groups of musicians were heard in various programs during the fair.

C. O. SKINROOD

Music School Settlement Opens 34th Season

The Music School Settlement began its thirty-fourth year on Oct. 5. Classes for beginners and advanced students in piano, violin, voice, 'cello, double bass, theory, choral singing, orchestral and chamber music playing are now being formed.

Mrs. Thomas T. Mackie has been elected president of the board of managers. Melzar Chaffee is the director.



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Arthur Judson Philips, Who Has Been Made Dean of Music at Northfield, Mass.

Arthur Judson Philips has been appointed Dean of Music of the Northfield Schools, at Northfield, Mass., by the board of trustees of the Northfield Seminary and Mt. Hermon School. His father, A. J. Philips, was the founder of the musical department of these schools and served as dean from 1887 to 1912 under Dwight L. Moody. The music faculty now comprises fifteen teachers.

Mr. Philips will conduct the ensemble of some 1100 voices and also two vested choirs of 100 voices each. He opened his New York studios in Carnegie Hall on Sept. 14 after a summer vacation spent in the White and Green Mountains and the Berkshire Hills, and on Oct. 6 began the season's rehearsals of the Advertising Club Singers, which he founded six years ago. The club will be heard this year in six concerts. Its New York concert is listed for April 19 at Town Hall. The Pennsylvania Hotel has presented the club this year with a room and piano for its rehearsals.

Will of Emma Thursby Contains Bequest to Greenwich Music School

The will of the late Emma Cecilia Thursby, noted singer, which was filed for probate on Sept. 9, disposed of an estate estimated at \$250,000. The bulk of the estate was left to her sister, Ina L. Thursby. The sum of \$1,000 was bequeathed to the Greenwich Settlement Music School, to found a scholarship fund for the aid of promising singers, and \$5,000 to Plymouth Church, Brooklyn, where Miss Thursby began her career as a singer in the choir.

LONDON LAUNCHES OPERA IN ENGLISH

Visits of Foreign Orchestras to Be Feature of Season

LONDON, Oct. 1.—The Covent Garden Syndicate opened a six weeks' season of opera in English at Covent Garden, on Sept. 14. The repertoire consists of "Barber of Seville," "Carmen," "Fledermaus," "Aida," "Bartered Bride," "Bohème," "Butterfly," "Tosca," "Lohengrin," "Mastersingers," "Valkyrie," "Parsifal," and "The Wreckers" by Dame Ethel Smyth. The company is largely composed of British artists. The conductors are Adrian Boult, John Barbirolli and Frederick Hay.

After six weeks at Covent Garden the company will visit Glasgow, Edinburgh, Liverpool and Birmingham.

Noted Baton Guests

The B.B.C. Symphony Concerts will be conducted this season by Adrian Boult, Sir Henry Wood, Sir Landon Ronald, Richard Strauss, Ernest Ansermet, Bruno Walter, Nikolai Malko and Felix Weingartner.

The Lamoureux Orchestra of Paris will give two concerts in London in December, the Berlin Philharmonic under Furtwängler four concerts in February, and the Vienna Philharmonic under Weingartner two concerts in April.

The London Symphony Orchestra will be conducted by Sir Thomas Beecham (six concerts), Sir Hamilton Harty, Hans Weisbach and Weingartner.

The Hallé Orchestra under Harty will give four concerts at Queen's Hall.

Mrs. Courtauld has announced the first London performances of Stravinsky's Violin Concerto and "Psalm Symphony" on Nov. 16. The composer and Malcolm Sargent will conduct.

The New York Liederkranz will celebrate its eightieth anniversary next January with a gala concert. Otto Wick is musical director of the society and conductor of its chorus, and Hugo Steinbruch leads the orchestra.

Doris Doe Returns to Give Concerts and Sing at Metropolitan Opera



Doris Doe, American Contralto, Engaged for the Metropolitan Opera, Returns from Europe with a Tiny "Mascot"

After two and a half years spent in concert work and study in Europe, Doris Doe, American contralto, returned on the Olympic on Sept. 16. Miss Doe has been engaged by Giulio Gatti-Casazza to sing for five years with the Metropolitan Opera Company. She will make her debut in February. The role of Erda, which she sang last season at the Dresden Opera, will be among her assignments. She is coaching repertoire with Artur Bodanzky and will sing a few concert engagements before joining the opera company.

Just before sailing, Miss Doe sang at the opening of the American Church in Paris, with Marcel Dupré at the organ. The concert was rebroadcast to this country. She was also heard in concerts in Paris and Monte Carlo.

The recently organized Barbizon Plaza Trio comprises Marjorie Pederson, harpist; Julius Brand, violinist, and Alan Shulman, cellist.

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BUFFALO MUSICIANS PLAN ACTIVE YEAR

Visiting Orchestras and Artists to Provide Programs

BUFFALO, Oct. 5.—Buffalo's program for the coming season includes four orchestral concerts sponsored by the Buffalo Musical Foundation; five chamber music recitals under the auspices of the Buffalo Symphony Society; A. A. Van De Mark's series of five solo recitals; five concerts in the Consistory series; three artist concerts arranged by the Chromatic Club, and the usual number of events by local organizations, such as the Buffalo Orpheus, the Guido Chorus, the Rubinstein Chorus, the Harugari Frohsinn and others.

Chamber Ensembles Booked

The visiting orchestras include the Boston, Detroit and Chicago Symphonies and the Cleveland Orchestra. The chamber music series brings the Brosa and the Budapest String Quartets; the Compinsky Trio; John J. Niles and Marion Kerby in a program of Negro folksongs, and Jacques Gordon and Lee Pattison in an evening of violin and piano sonatas.

Mr. Van De Mark's course will open with a recital by José Iturbi on Dec. 1, and will include concerts by Sigrid Onegin, Tito Schipa, Joseph Szigeti and Nelson Eddy, the last two making their first Buffalo appearances. Listed in the Consistory series are Rosa Ponselle, Mary Wigman, the Don Cossack Russian Male Chorus and other attractions. The artists brought here by the Chromatic Club will be Paul Kochanski, Jeannette Vreeland and Sascha Gorodnitzki, pianist, the last-named sponsored by the Schubert Memorial, Inc.

New Conductor for Orpheus Chorus

The Buffalo Orpheus Male Chorus has just chosen a new conductor, William Breach, who is superintendent of public school music in this city. Mr. Breach plans some innovations in the Orpheus programs. He is forming a boys' chorus to cooperate with the adult singers. At the first concert in November several numbers specially arranged for the combined chorus of boys and men will be heard.

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Kathleen Kersting at Home, Attended by the Watchdog, Which Is Her Almost Inseparable Companion

CHICAGO, Oct. 5.—Kathleen Kersting, soprano of the Chicago Civic Opera, had the distinction of being the only American prima donna singing at the Bayreuth Festival this year. She appeared in "Die Walküre" under the baton of Karl Elmendorff, and in "Parsifal" with Arturo Toscanini conducting. As souvenirs of the latter production, Miss Kersting treasures two autographed pictures of the maestro.

Following the Bayreuth series, Miss Kersting went to Milan, where she coached with several noted artists in preparation for the operatic and concert engagements which await her.

Ravinia Opera Meets Deficit of \$279,829

CHICAGO, Oct. 5.—The opera season at Ravinia this summer closed with a deficit of \$279,829, Louis Eckstein, the impresario, revealed in his annual letter to subscribers. It is possible that additional effort will be made to secure public support for Ravinia next year.

Of the total net loss Mr. and Mrs. Eckstein personally defrayed \$187,884, while all other contributions amounted to \$91,945.

The London String Quartet during the coming season will play the newly discovered Haydn Quartet in E Flat, Op. 1, No. 1. The quartet this Fall will give the first performances of a new work by Malipiero in Paris and Venice.

FEDERATION ASKS AID FOR AMERICANS

Club President Makes Plea for State Festivals of Folk Music

Details of a campaign to sponsor native music have been issued by the National Federation of Music Clubs in a recent announcement by the organization. "An American composition on every miscellaneous program" and "Artists' series, fifty per cent American performers," are the objectives that the Federation has set for its country-wide membership. The drive is being made, according to the announcement, "in an effort to advance the cause of American music and ameliorate the economic stress felt by both composers and artists, and brought about largely by a deluge of foreign competition."

An Elemental Principle

"One of the fundamental principles of the National Federation of Music Clubs is the sponsorship of American music and artists," the statement continues. "During the next two years, prior to the 1933 biennial convention at Minneapolis, member clubs throughout the country will be drafted to mass their strength and influence along these lines. An American music program will be presented by the National Federation at that time."

A strong appeal is being made by Mrs. Ruth Haller Ottaway, president of the Federation, urging the organization's 500,000 members and 5000 clubs to lend their full support to the building of an American music. This program will give assurance of a minimum of 50,000 hearings annually of American compositions and American artists, Mrs. Ottaway asserts.

"If we shrug our shoulders at our own music," Mrs. Ottaway is quoted as saying, "other nations will not listen to it. The recent American Music Festival in Bad Homburg, inspired by the American, Irving Schweré, was cordially received by the Germans. There should be a musically patriotic citizen in every state to institute an American Music Festival featuring especially folk music."

"Our mature artist finds foreign artists of no greater ability given preference in concert series. As a result, our artists frequently assume a foreign name in order to compete with them. It is time that we show the same high regard for our American artists that other nations offer theirs. The Federation is planning to give special recognition to the music clubs that engage American artists."

In the next term of two years, the club choruses will perform the 1931 Federation Prize Women's Chorus, "Spring in Heaven," by Frances McCollin, and symphony orchestras will be asked to play the Federation Prize Symphony, "Excalibur," by Louis Adolphe Coerne, given its premiere by the San Francisco Symphony Orchestra under the baton of Walter Damrosch during the Federation Convention.

Seventh Adirondack Festival Held

LAKE PLACID, N. Y. Oct. 5.—The seventh annual Adirondack Music Festival for church choirs and community choruses was held at the Lake Placid Club on Sept. 18. H. W. Hicks arranged the festival program.

After the choral singing, the Boston Symphony Ensemble was heard in the Club Agora.

E. K. B.

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"Made a heroic 'Venus'; sang the music with full, clear tones." *Philadelphia Enquirer*
"A voice of great sweetness and excellent range. Her voice is under splendid control, especially in the pianissimo effects which were given with startling effect." *Philadelphia Ledger*

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SURVEY CONDITIONS IN CENTRES OF OLD WORLD

NBC Representatives Return from Visit Abroad—Artists' Fees Reduced in England

A survey of conditions abroad was made this summer by Elsie Illingworth and Siegfried Hearst, representatives of the NBC Artists' Service, who recently returned to the United States.

Artists' fees in England, with the exception of a few outstanding celebrities, have been reduced to the lowest level in years, says Miss Illingworth. Some watering places have abandoned concerts entirely, and others are willing to engage artists only on a percentage basis. However, small fees mean more in England than they would in the United States, since everything is done on a more economical basis.

Mr. Hearst, who went to Germany and Italy, prophesies that German concert activities will eventually be under government control.

"The German government," he states, "already has complete control of booking artists for the operatic and dramatic stages throughout the country. Up to the present, concert artists have not been affected by this arrangement, but I believe the time will soon come when they will be."

Esther Dale Booked for Tour with Ensemble and in Recitals

Esther Dale, soprano, will again tour this season with the Liebeslieder Ensemble during October, the latter half of February and March. In addition, she will appear as guest artist with the Orpheus Club of Cincinnati on Dec. 3; with the Tuesday Musical Club of Detroit, and at the Maryland School for the Blind, Overlead, Md., on Dec. 6.

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Walter Niemann, Critic and Composer, Honored on Fifty-fifth Birthday



Apitz, Leipzig

Walter Niemann, Leipzig Composer and Writer, Who Has Made an Interesting Contribution to Piano Music

LEIPZIG, Oct. 1.—Walter Niemann, the noted composer and critic, is being honored this month, on the occasion of his fifty-fifth birthday.

Equally gifted as writer and composer, Niemann was born in Hamburg on Oct. 10, 1876, the son of Rudolph Niemann, pianist and composer, who toured as accompanist for Wilhelmj. He studied first with his father, then with Humperdinck, and later at the University of Leipzig and the Conservatory in the same city with Riemann and Reinecke. From 1904 to 1906 he was editor of the *Neue Zeitschrift für Musik* in this city; in 1906-7 taught at the Hamburg Conservatory, and from 1907 to 1917, was music critic of the Leipzig *Neueste Nachrichten*. He has to his credit many works on musical history and criticism. His biography of Brahms has recently been made available for English readers.

Since 1917, Niemann has devoted himself mainly to composition, and has produced in particular a large number of sensitively felt and colorful works for piano. In addition to sonatinas and suites, he has recreated delightful dance forms and has evolved an individual type of genre pieces of picturesque and exotic flavor.

C. B.

Chicago Symphony Engages Muriel Brunskill

Muriel Brunskill, English contralto, will return to America next January for bookings arranged by Richard Copley. Among them is an engagement as soloist with the Chicago Symphony Orchestra.

MUSIC TEACHERS TO ASSEMBLE IN DETROIT

Fifty-fourth Year of National Body Will Be Celebrated at End of December

DETROIT, Oct. 5.—New features will be introduced at the convention of the Music Teachers' National Association, to be held in the Book-Cadillac Hotel from Dec. 29 to 31 in the organization's fifty-fourth year. One innovation will be the reservation of an afternoon for sight-seeing; another is to limit each session to three major papers in order to allow time for discussion and a general forum. A third change will bring piano and voice conferences at different periods so that delegates may attend both.

Speakers will include John Erskine, Percy Grainger, Frantz Proschowski, Guy Maier, Clarence Hamilton, Carl Engel, David Stanley Smith, C. N. Boyd, Arthur Heacock, Harold Butler, Howard Hanson, Mrs. H. H. A. Beach, Henry Purmort Eames and Mrs. Crosby Adams.

The National Association of Schools of Music, H. L. Butler, president, will again assemble in conjunction with the M. T. N. A. A joint banquet is scheduled for Dec. 30, with Dr. Erskine and Ossip Gabrilowitsch as speakers. A complimentary concert by the Detroit Symphony is to take place in Orchestra Hall. Edwin Arthur Kraft, of Cleveland, will be heard in an organ recital at the Art Museum.

Officers of the association are: D. M. Swarthout, president; Karl W. Gehrkens, vice-president and editor; Leo C. Miller, secretary, and Oscar W. Demmler, treasurer. Jason Moore heads the local committee for the convention.

Chief Caupolican, baritone, has been re-engaged by the Philadelphia Opera.

Austria May Cancel Operatic Contracts

VIENNA, Oct. 1.—Protest has been aroused by a bill introduced recently in the Austrian Parliament, which provides for a more economical conduct of the State Opera and similar theatres, and authorizes the cancellation of existing contracts with singers and kindred musicians. If this measure becomes a law, the salaries of musicians and other officials will be reduced considerably and the number of artists will be curtailed.

An effort was made to have the musicians under contract agree to a salary cut, but they refused, stating they would hold the government to its contracts. The Austrian Republic can no longer sustain the annual deficit of \$7,500,000 from its subventioned theatres.

Gena Branscombe to Conduct Chorus of American Woman's Association

Gena Branscombe, composer, has been appointed conductor of the choral group of the American Woman's Association, New York. Miss Branscombe, who is president of the Society of American Women Composers, is planning a program of choral works, pageants and operettas, to be presented by the group in the coming year.

Seattle Players under Karl Krueger Give Concert for Unemployed

SEATTLE, Oct. 5.—An orchestra of 150 players, led by Karl Krueger, conductor of the Seattle Symphony, gave a concert for the benefit of unemployed musicians of this city on Sept. 24. Mr. Krueger donated his services for the concert.

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Striking Variety of Style Is Provided in Recent Musical Publications

Four "Romantic Songs" by Theodora Dutton Prove Charming

Without pretense, without any attempt to startle, Theodora Dutton, whose name is widely known as a piano composer, has distinguished herself in her "Romantic Songs" (New York: J. Fischer & Bro.). These songs are four, "A Vesper Lullaby," "To the Owl," "Russian Love Song" and "The Eyes of Love," the first and last to poems by Bryce Winthrop, the second a Tennyson setting, the third to a poem by Edward W. Barnard.

Here is a composer who knows her craft, who can write effectively, charmingly and with dignity for the voice and provide piano parts that set off appropriately in all four songs the subject matter with which she is dealing. Of the four the "Russian Love Song" has the greatest chances for popularity. The songs are issued under one cover and are for a medium-high voice. Only rarely does one meet with such an album of songs at a period in creativity, when songs are more often than not absurdly advanced or hopelessly banal.

Goetschius Adds Sibelius First to Symphony Series

Percy Goetschius has added to his "Analytic Symphony Series" a fine edition of Sibelius's First Symphony in E Minor (Boston: Oliver Ditson Co.). He has annotated it in his incomparable manner, and has transcribed it for piano solo from the orchestral score in a playable fashion. It is the only piano version of this magnificent symphony, and music lovers who love Sibelius should have it in their libraries.

Attractive Songs in Lied Style by George A. Geist

An album of eleven attractive songs in German Lied style has been issued by the composer, Geo. A. Geist, of Minneapolis. They are set to German poems by Heinrich Heine and Louis Marr. Dr. Geist has a fluent melodic sense and writes with warmth. Some of the songs are for high voice, others for low voice. The album is dedicated to the composer's wife.

Melodic Works for Mixed Voices by American Composers

Well written and very singable are Ralph L. Baldwin's "Calls to Worship" and "Prayer Responses" (New York: William Maxwell) for mixed voices. Mr. Baldwin has a facile melodic sense and writes admirably for his voices. The "Calls to Worship" are six under one cover, several unaccompanied, the "Prayer Responses" ten settings. Both will be found very useful.

Newly Discovered Schubert Dances Published

The "Deutsche Tänze" of Schubert for piano recently discovered by Hans Wagner-Schönkirch are issued by the Universal Edition in a very attractive album. These six "German Dances," says the Schubert scholar, Otto Erich Deutsch, in a preface, printed in Ger-

man, French and English, were written at Zseliz, Hungary, in October 1824, for the Countesses Almásy.

They are bright, appealing, melodious bits in the style of his other "German Dances," pianistically effective,



Theodora Dutton, Best Known as a Piano Composer, Deserves the Attention of Singers for Her New "Romantic Songs"

real Schubert in every particular. The music-loving world should be very grateful to Prof. Wagner-Schönkirch for his discovery and to the Viennese publishers for making them available to us.

Sterling Settings for Male Chorus by Burleigh and Lefebvre

Two fine works for chorus of men's voices are H. T. Burleigh's setting of Henley's poem, "Bring Her Again, O Western Wind," set without accompaniment, and "The Battery Rolls On" by Channing Lefebvre to a Fairfax Downey poem. Both are publications of the recently formed Galaxy Music Corporation.

The Burleigh setting, dedicated to the Orpheus Club of Philadelphia, Alberto Bimboni, conductor, is a beautiful one, interesting, too, inasmuch as it is its composer's second setting of this text. Years ago he achieved a fine one for solo voice, in an entirely different vein.

Two new Negro spiritual settings by this composer are "Dry Bones" and "Who's Dat Yondah?", revealing the same penetration of the spirit of melody and text that this most celebrated of all arrangers of spirituals has revealed in the past.

Mr. Lefebvre's chorus is set with accompaniment of three trumpets, two trombones, tuba, bass and side drum, reduced here for one trumpet and piano. It is a very individual composition by a musician whose choral sense is great. It is dedicated to the University Glee Club of New York. A.

Two Superb Concert Songs for Coloratura Soprano

PASTORAL by Frank La Forge

for Baritone

NIGHT SONG by Cyril Scott

Galaxy Music Corp., 2 E. 46th St., New York, N.Y.

An Unfamiliar Cosima Wagner Is Revealed in Two New Works

TWO recent publications have added enormously to the world's intimate knowledge of the life and times of Richard Wagner and his circle. One is a two-volume life of Cosima Wagner, by Richard Count du Moulin Eckart, translated from the German by Catherine Alison Phillips, with an admirable introduction by Ernest Newman; the other is a collection of hitherto unpublished letters of Hans von Bülow to Richard Wagner, his daughter Daniela, Karl Klindworth, Cosima Wagner, Luise von Bülow, and Carl Bechstein, the piano manufacturer. Count Eckart has edited the latter volume and provided it with an introduction. Hannah Waller is responsible for the translation, and a preface is added to the American edition by Scott Goddard. Both works are published by Alfred A. Knopf.

A Different Cosima

The picture of Frau Cosima which emerges from this vast collection of new source material is a wholly different one from that with which the world is familiar in her later role of "Margravine of Bayreuth," the title which Wagner prophetically bestowed upon her. We see first the elaborately documented story of her youth, the unhappy love child of Liszt and the Countess d'Agout, deprived of a father's care and a mother's love—though the merciful Liszt was a scrupulous provider for his children—and handed over for upbringing to strict and tyrannical governesses. But the mature woman who arose from these early tribulations was a figure to engage the imagination.

No one who impartially surveys the record of her activities, or comes in contact with the workings of her mind as revealed in her letters and diaries, can doubt that she had genius of a sort. She was a gifted linguist and accomplished much difficult translation and other literary work. Her knowledge of the world's art and literature was impressive. She had great practical gifts of diplomacy and tact. But, above all, she had a genius for being a woman. It was this acceptance of her womanly function that led her to offer Richard Wagner the love, shelter and understanding which enabled him to bring to complete fruition all his colossal plans.

A Famous Triangle

On the celebrated Wagner-Cosima-von Bülow triangle these books shed new and fascinating light. In addition to von Bülow's letters to Cosima at the time of the break, there are published for the first time copious extracts from the diaries which she kept from the day she left her husband in Munich for the last time to go to Wagner at Triebischen, until the morning of Wagner's death. They constitute documents of extraordinary human interest. From the purely historical standpoint they afford a glimpse into the daily life and thought of Wagner, as well as some insight into his methods of work. Here, day by day, one watches the completion of "Meistersinger" and "Siegfried," and the composition of the whole of "Götterdämmerung" and "Parsifal." One observes, too, the struggles and effort to realize the Bayreuth idea.

But it is as a chronicle of the sorely tried Cosima's emotional reactions that the book finds its most absorbing interest. The calumny and lies which arose from her desertion of von Bülow for Wagner are for all time silenced by

these heartfelt confessions. One must be a stony-hearted cynic to question the sincerity of her oft-repeated avowal of the over-mastering nature of her love for Wagner, or to doubt Wagner's dependence on this love.

Wagner and Bülow

The picture of Wagner which emerges from these pages does not differ much from that of other sources. One marvels at the continual intellectual high pressure under which he lived, and at the enormous range of subjects which interested him. All testimony agrees to the effect of his powerful and irresistible personality. Von Bülow said, "With Wagner as a neighbor, everything else shrivels into insignificance, becomes puerile, null and void."

Of the three major characters in this drama, von Bülow stands out as an essentially tragic figure. He was a man of great musical gifts and the broadest culture. He served his art with passionate and uncompromising devotion. His tastes were catholic, and his enthusiasm for the genius of Wagner did not blind him, as it did so many Wagnerites, to the merits of Liszt, Berlioz, Brahms and Tchaikovsky, for all of whom he waged a stubborn fight. He was loyal to Wagner, the artist, to the end, though at the cost of what bitterness one may easily read in many of the letters.

For all his talents and his professional triumphs on two continents, von Bülow's life was at every turn marked by frustration. It was his fate always to be cast in the shadow by others greater than himself.

Other notable figures stalk through these pages. Liszt is portrayed rather too darkly in his role of father, as a puppet with the strings pulled by the Princess Wittgenstein. And there are many interesting sidelights on his earlier association with the Countess d'Agout. Mathilde Wesendonck is seen through Cosima's none too charitable eyes, and Wagner's equally inconsiderate later attitude toward her is revealed. There are charming portraits of Liszt's remarkable mother, and of the son Daniel, who figured so strongly in Cosima's memories. Nietzsche comes in for considerable mention, though, naturally, from not the most favorable viewpoint. And there are the gifted Tausig, Cornelius, Hans Richter, Hermann Levi, Felix Mottl, Schnorr von Carolsfeld and his wife, King Ludwig and his cousin Elizabeth, Hans von Wolzogen, and innumerable others.

Defects of the Work

Count Eckart's work on Cosima Wagner derives its chief value from the source material he has been permitted to employ. His own services are frequently dubious. His style is verbose and redundant, and aside from a forgivable bias, one becomes unavoidably suspicious of some of the interpretations and omissions when one reads his avowed creed: "It is not for the historian to set down everything as he finds it: it behooves him to be as tactful as any other man of the world."

Aside from that, the work sorely lacks references which would make it infinitely easier and more interesting for the casual reader. In the von Bülow volume this omission is remedied to a certain extent, the notes having been made by the American editor, Mr. Goddard.

ALBERT GOLDBERG

TO VISIT NEW ENGLAND

Artists Announced by Aaron Richmond
for 1931-32 Season

BOSTON, Oct. 5.—The following attractions are announced by Aaron Richmond for New England centers in 1931-32:

In Boston: Mary Wigman, Victor Chenkin, Jean Bedetti, Yasha Yushny's "Blue Bird Revue," the Swastika Quartet, Harold Bauer, Rose Zulalian, Barbara Hillard, Edwin Otis, Stell Andersen and Silvio Scionti in two-piano music, Rudolph Ganz, Beatrice Harrison, Royal Dadmun and Sidney Sukoenig.

Wednesday morning musicales in the Hotel Statler will bring appearances of Ignace Jan Paderewski, Claudia Muzio, Elisabeth Rethberg, John Charles Thomas, Jacques Thibaud and Tito Schipa.

Bookings for the Harvard Musical Association include: the Swastika and Gordon string quartets, the Compinsky Trio, Jan Smeterlin, Paul Cherkassky and Marjorie Church in a sonata recital, Egon Petri, George Laurent, Bernard Zighara, Royal Dadmun, Jesus Maria Sanromá, Sadah Shuchari, Jean Bedetti and Felix Fox in a sonata recital.

Paderewski will play at Smith College and Worcester in January. John McCormack, Fritz Kreisler and Sergei Rachmaninoff will give recitals in Portland and Providence. Mary Wigman is booked for Hartford, Mount Holyoke College and Worcester.

Mr. Richmond will again manage the Boston series of Saturday morning programs given by Ernest Schelling and members of the Boston Symphony Orchestra.

Carl Weinrich to Give Bach Recitals

Carl Weinrich, organist of the Church of the Holy Communion, will give four Bach programs at the church, on the Sunday afternoons and Monday evenings during October. The series will present the forty-five choral preludes of the "Orgelbüchlein."

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How Mastery of Vocal Expression Is Gained by Perfect Technique

Miss Gescheidt, who has trained many singers of note in the concert and operatic fields, here outlines a few of the steps necessary in the development of a voice for a public career.

—Editor, MUSICAL AMERICA.

By ADELAIDE GESCHEIDT

"WHAT is necessary to make a career as a singer?" This question is often asked by those who aspire to success as artists.

To make possible a vocal career, there naturally must be foremost the talent on which to build, and then the development and cultivation of the essential elements in its structure. These must be: first, aspiration; second, dependence on the automatic vocal instrument; third, balanced voice quality and even scale; fourth, true musical feeling and imagination, and fifth, mastery of the art of singing.

The desire to sing signifies that there is the urge from within to express one's self in song. The ability to carry out this desire requires concentrated application in the gaining of correct vocal knowledge. To build a secure foundation for the normal singing act should be the first requirement in the development. This may be accomplished through scientific training of the vocal instrument in its automatic working so that voice with its full natural quality will respond simultaneously to the artistic desires of the singer as intended by nature. To broaden understanding of the art of singing requires also knowledge of music and the languages. To develop interpretative comprehension is the final aim of the singing artist.

Sincerity in Singing

Sincerity in art springs from the groundwork of careful application of fundamental principles, principles that cannot vary. In singing, as in the other arts, a perfect technique results when sincerity is applied to the scientific principles that underlie this art. Perfect vocal technique, in turn, gives the singer the necessary freedom of delivery and true artistic expression.

The vocal mechanism co-ordinates naturally and automatically at the demand of the singer when not hindered by method. When the voice is permitted to function naturally, and when no endeavor is made to produce it with methods of physical manipulation which cause interference rather than assistance, the normal quality with its true fundamental, plus its myriads of overtones, will be always at the command of the singer, responsive to any degree of power without push or effort, and with balanced quality throughout the range. An even scale of pure tone will be the result.

The Art of Eloquent Expression

One may then be as eloquent as he wishes and intelligently convey the composer's thoughts and ideas through his imagination and feeling. The special ingredients of eloquence in interpretation are: clear conception of words and music; memory, the power of statement; logic, imagination or skill with which to clothe your thought in natural images; passion, or the heart of sincerity; and will, or the force to put forth your full expression.



Adelaide Gescheidt, Teacher of Singing,
Who Discusses the Application of Tech-
nique to Expression

The voice teacher has the greatest responsibility on his or her shoulders to construct such a career and to develop the talent of an individual to its full capacity and its preparedness for public appearance. The teacher's task is exacting and arduous, but if he lays the foundation securely for talent to express itself, he is then repaid a hundredfold and more in having had the privilege of bringing it to fruition. This is one of the greatest joys in life.

Utica Club Arranges Series

UTICA, N. Y., Oct. 5.—The concert series arranged by the B Sharp Musical Club will open on Nov. 2 in the Avon Theatre with the appearance of Lily Pons. Later attractions will be Robert Goldsand, Jan. 2, and Richard Crooks, March 4.

E. K. B.



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Leonora Corona Will Give First Recital in New York This Fall



Leonora Corona, Soprano, Who Will Again Sing Leading Roles at the Metropolitan Opera This Season

Leonora Corona, soprano of the Metropolitan Opera, returned to this country on Sept. 29 after four months spent in Italy, Spain and France. She will give her first New York recital in Carnegie Hall on Oct. 23.

Her program will include operatic arias and new American songs, notably "The Call of the Sea," written for her by Walter Golde.

During the summer Miss Corona prepared the leading soprano roles in Montemezzi's "La Notte di Zoraima" and Verdi's "Simon Boccanegra," novelties scheduled for the coming Metropolitan Opera season. She visited Maria Gay and Giovanni Zenatello at Verona and at their country home near Barcelona.

ROCHESTER FORCES BEGIN CONCERTS

Civic Orchestra, Under Harrison, Launches Sunday Series

ROCHESTER, Oct. 5.—The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, opened its season of seventy concerts on Sunday, Oct. 4, on the University of Rochester campus. This orchestra, composed of fifty men selected from the ranks of the Rochester Philharmonic, gives half of its concerts to the general public on Sunday afternoons at a nominal fee of twenty-five cents. The others are known as "educational concerts" and are given free every Tuesday afternoon to students in the high schools.

For the latter series the Civic Orchestra appears in different schools each week. Pupils in the other institutions receive the same program over Station WHAM by means of radio receiving sets installed for this purpose by George Eastman.

All of Rochester's musical activities are sponsored by the Civic Music Association, a community organization of some 3000 members who contribute the money necessary for maintenance.

Frances McCollin Publishes New Work for Women's Chorus

PHILADELPHIA, Oct. 6.—Frances McCollin's three-part chorus for women's voices, a setting of the old carol, "Mary Sat at Even in Her Garden's Lovely Shade," will be published by J. Fischer & Co., of New York for the Christmas season.

This winter Miss McCollin is transferring her "Philadelphia Orchestra Talks," in which she discusses current programs with musical illustrations, from the Art Alliance to the Red Room of the Bellevue Stratford. These will take place on Friday afternoons immediately preceding the orchestra's concerts.

An increase in public interest in concerts throughout the country is reported by Arthur Judson, president of Columbia Concerts Corporation, who bases his conclusions on statements received from managers of symphony orchestras and of concert series in leading cities. This condition is also revealed, he says, by the fact that the bookings of his corporation for the coming season represent an advance of twenty-five per cent over last year's.

Mr. Judson instances as significant the growth of the Community Concert Service, a subsidiary of Columbia Concerts Corporation, founded some seven years ago by the divisions of the Columbia Concerts Corporation. Since Jan. 1, 1931, eighty-six new cities have affiliated themselves with this service, each course representing the engagement of one to six artists.

As manager of the New York Philharmonic-Symphony and Philadelphia Orchestras, Mr. Judson reports that both of these organizations have practically sold out all their series for the coming winter, and that patrons of the two orchestras have renewed their subscriptions at an earlier date this year than ever before.

"Good music," says Mr. Judson, "is now a staple of American life and not a luxury. Ten years ago a survey of this country showed that less than half of one per cent of the population was interested in good music. Today the potential music audience of the United States is fifty per cent of the adult public."

Gunn School and Chicago Musical College Are Combined

CHICAGO, Oct. 6.—The Gunn School of Music has been combined with the Chicago Musical College, beginning with the fall term, which opened on Sept. 14. Under the new arrangement, Glenn Dillard Gunn becomes vice-president of the Chicago Musical College, and Lathrop Ressiguié, formerly registrar of the Gunn School, will continue in that capacity with the college.

Among the faculty members of the Gunn School who will teach at Chicago Musical College are Albert Goldberg, Sara Levee, Prudence Neff, Blanche Slocum, Bernice Jacobsohn, Dorothy Crost, Leila Gore, Viola Roth and Hyacinth Glowski.

A. G.

Eastman School Awards 127 Scholarships

ROCHESTER, Oct. 5.—The Eastman School of Music has awarded scholarships to 127 students, including candidates from twenty States and one from Hungary. Scholarships have been awarded in all departments of the school, the funds derived from foundations established by friends and from a stated fund maintained by the school apart from its endowment.

Dr. Howard Hanson and the scholarship jury of the school devoted more than a week to determination of the awards.

Durieux Returns to Give Solo Programs and Ensemble Works



Seen at Fontainebleau This Summer, From the Left: Alice Wachtel, Willem Durieux, Paul Bazelaire and Bernard Barrow

Classes in painting, sculpture and architecture, as well as in music, were visited by Willem Durieux when he went to Fontainebleau this summer. He was accompanied by two of his pupils, Alice Wachtel and Bernard Barrow, who studied during the holiday period with Paul Bazelaire, cellist of the American Conservatory faculty in the historic French environment.

Returning to America, Mr. Durieux is occupied with programs for the season. He will give recitals of 'cello music, in addition to making appearances with the Durieux Chamber Music Ensemble. One of the latter engagements calls for a concert for the Brooklyn Institute of Fine Arts and Sciences.

Master Institute Forms Orchestra

The Master Institute of Roerich Museum has announced the formation of a string orchestra for advanced students, under the baton of Philip Gordon. This orchestra will provide thorough study of the string repertoire. A series of concerts is being outlined. It is also planned to add wind instruments for a period during the latter part of the season.

Auditions will be held by Mr. Gordon personally at the Master Institute, 310 Riverside Drive.

Marion Rous Gives Lecture-Recital at Norfolk Country Club

NORFOLK, CONN., Oct. 5.—Marion Rous, pianist, gave a lecture-recital on "What Next in Music?" at the Country Club here recently. Her program included a novel list of modern compositions by Ornstein, Schönberg, Stravinsky, Scriabin, Prokofieff, Casella, Goossens, Lord Berners, Malipiero, Milhaud, Honegger, Poulenc, Hindemith, Weingartner, Jean Wiener and Susan Dyer.

G. Chittenden Turner Writes Tango Song for Los Angeles Anniversary

A tango song, "Old Los Angeles Town," by G. Chittenden Turner, composed for the 150th anniversary of Los Angeles, has recently been issued by the Turner Publishing Co., Los Angeles. The song is already enjoying a success, being widely used on the radio on the Pacific Coast.

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Salzburg Academy in Opera Bill



Margaret Halstead, American Soprano (Right), Who Was Heard in the Salzburg Performances, with Geraldine de Courcy, MUSICAL AMERICA's Representative in Germany, on a Holiday in Bavaria

Heifetz Opens Fourth World Tour

Jascha Heifetz, accompanied by Mrs. Heifetz and Isidor Achron, pianist, sailed from San Francisco on the *Malo* on Sept. 4 to begin his fourth world tour with a recital in Honolulu on Sept. 9. On Sept. 26 he was to give the first of nine matinee concerts in the Imperial Theatre, Tokio. After appearing in other Japanese cities, the violinist will play in Manchuria, Korea, China, French Indo-China, India, Siam, the Straits Settlements and Java. Returning by way of the Suez Canal, he will tour Egypt, Turkey and the principal European countries.

Latvian Festival Enlists 13,000 Singers

RIGA, Oct. 1.—A Latvian National Song Festival was held here recently in which 13,000 singers participated. The festival was visited by about 100,000 persons during three days.

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tended season, this school could soon take first place among those institutions on the Continent now engaged in histrionic training for the operatic stage.

G. de C.

NOVELTIES FOR HARP

Yolanda Greco and Her Ensemble to Give New Works

Yolanda Greco, harpist, who last season presented an interesting series of works by Italian composers from Palestina to Pizzetti, will appear in the coming season in a series of novel programs, including works by composers of Germany, France, Russia, England and the United States. Among the compositions which will appear in her programs are a "Konzertstück" by Van Vilk; Dances by Debussy; Chorale et Variations by Widor; Fantasy by Rimsky-Korsakoff; Concerto for harp, flute and piano by Mozart; Suite, "Adirondack Sketches," by A. F. Pinto, for harp, with string quartet and celeste accompaniment; and two numbers by MacDowell and Nevin, transcribed for harp by Pinto.

Miss Greco will also lead the New York Harp Ensemble in programs of transcriptions for fourteen harps. Numbers have been selected from the works of Bach, Duran, Dubois, Brahms, Gounod, Grieg, Gluck, Mozart, Mendelssohn, MacDowell, Pinto, Pergolesi and Lady Briton. Several engagements have already been booked for Miss Greco and her Harp Ensemble as assistants to vocal soloists.

The personnel of the Harp Ensemble includes: Mary Brubaker Mignon

Laird, Elizabeth Blewitt, Mabel Cameron, Frances H. Wagner, Wilhelmine Meaghier, Victoria Brown, Helen Harrison, Laura Perlitz, Elizabeth Darrow, Agnes Ramirez, Stella Grau, Ruth Seiderman, Ruth Epstein and Beatrice de Bussy Darcy.

New York Opera-Comique Awards Six Scholarships

Six scholarships for a year's work with the opera school of the New York Opera Comique have been awarded in competitive trials.

The winners of scholarships are Jeanne Lowell, soprano of the Massachusetts Institute of Musical Arts; Esther Rosoff, soprano, a graduate of the New York College of Music and a scholarship student of the Institute of Musical Art; Joy Sweet, contralto, of Waterbury, Conn., from the Institute of Musical Art; Myron Taylor, tenor, who studied at the Eastman School and abroad; George Griffin, baritone, of Bryan, Tex., who studied at the Bethany College Conservatory of Music, and Crawford Wright of Cleveland.

CONCERT SERIES GIVEN AT ANN ARBOR SCHOOL

Faculty Members and Students Heard in Programs During Annual Summer Session

ANN ARBOR, Oct. 5.—The eight weeks' Summer session of the University of Michigan School of Music, which closed recently, was one of the most successful which the school has held. There was a record attendance.

The series was again under the direction of Charles A. Sink, president, and Earl V. Moore, director of music.

Concerts given during the Summer by members of the faculty and by advanced students in Hill Auditorium were well attended. In the faculty concert series, programs were given by the following: Helena Munn Redewill, assisted by Hope Bauer Eddy, contralto, and Leah Margaret Lichtenwalter, accompanist; Palmer Christian; the School of Music Trio, consisting of Wassily Besekirskey, violinist; Hanns Pick, cellist, and Joseph Brinkman, pianist; Thelma Lewis, soprano; James Hamilton, tenor, with Ava Comin Case, accompanist; Mabel Ross Rhead, pianist, and others.

Guy Maier gave two recitals in Lydia Mendelsohn Theatre. "A Musical Journey in Bavaria and Austria," in which he was assisted by Romine Hamilton, violinist, included works by Mozart, Brahms and Strauss. In a program of works by Debussy and Schubert, illustrated with slides, Mr. Maier was assisted by four students, Evelyn Swarthout, Harold Gelman, Roland Dittl and Stanley Fletcher.

The students' recital series included programs by Karl Kuersteiner, accompanied by Evelyn Swarthout; Kenneth Osbourne, organist, and Stanley Fletcher, pianist; Gwendolyn Zoller, mezzo-contralto, and Mildred Stanger, pianist, with Laura Whelan as accompanist. David E. Mattern conducted the Summer school orchestra of eighty players in a program, assisted by Mary Zollinger Gibson, soprano; George Poinar, violinist, and Ethel Stanton, pianist.

Barbara Stoll to Give Recital in New York

Barbara Stoll, dramatic soprano, will give a recital in the Concert Hall of the Barbizon-Plaza on Oct. 20. Miss Stoll is scheduled to appear at the Y.M.C.A. in Washington, D. C., on Oct. 16, and will give a series of concerts in Iowa following her New York recital. She will also be heard in Chicago at the Civic Theatre under Bertha Ott's direction during the coming season.

M. M.

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STUDIOS AND SCHOOLS LAUNCH SEASON

COINCIDENT with the opening of the season, private studios and music schools are swinging into line with large enrollments and extensive programs for the year. In many cases this activity is more in the character of continuation than of renewal, as the number of teachers who conduct Summer classes is constantly increasing, but the Fall period is still celebrated in the world of pedagogy by a special stimulation of interest and ambition. In New York, as throughout the country, instructors and students are again training their energies toward an important contribution to American art.

Mannes Music School Begins Sixteenth Season

The sixteenth season of the David Mannes Music School opened on Oct. 8. Auditions were previously held for two violin scholarships with Paul Stassevitch, and scholarships in composition with Dr. Hans Weisse, new member of the faculty, were awarded.

The faculty remains the same as last season, except that in the theory department Dr. Weisse will take the place of Leopold Mannes, who is now in Rochester for scientific work. Dr. Weisse, who comes from Vienna, will teach composition, theory, analysis and interpretation and will give two series of lectures, one for students and one for teachers.

In November the Stradivarius Quartet will begin its third series of chamber music concerts at the school. Leopold Mannes will continue his explanatory talks in their programs. Owing to a European tour, the quartet can give only three concerts this year, on Sunday afternoons, Nov. 8 and 22, and Dec. 6.

Mr. Stassevitch, violinist, and Frank Sheridan, pianist, will again teach exclusively at the Mannes School this season. Among twenty-four members of the piano department are Howard Brockway, Warren Case, Marion Cassell, Simeon Rumschisky, Newton Swift and Ralph Wolfe, and among eight in the violin department, Seraphin Albisser, Harold Berkley, Alix Young Maruchess and David Mannes. Lieff Rosanoff and Edith Otis are the cello instructors. The voice department is headed by Frank Bibb, Adrienne von Ende and Ottile Schillig. Theory is also taught by Newton Swift, and solfège by sixteen teachers headed by Muriel Bradford and Mary Flanner.

Mr. Stassevitch conducts the orchestras and also some of the chamber music classes. Other teachers of ensemble are Alix Young Maruchess and Wolfe Wolfensohn. Harvey Officer will again lecture on the history of music, and James Sorber will teach dictation.

The school's comprehensive course in theory, including solfège, keyboard musicianship, theory and composition, is open this year to students taking instrumental or vocal lessons elsewhere.

Harriet Foster Returns from Summer Holiday

After a Summer holiday in Maine, Harriet Foster, vocal teacher, has reopened her New York studios for the season. A number of new students have been enrolled in her classes, and her Winter teaching schedule will be a full one.

Several of Miss Foster's talented pupils will be heard in recitals during the coming season.

Pupil of Mrs. J. Harrison-Irvine Heard in Woodstock Concert

Betty Blanc, soprano, an artist pupil of Mrs. J. Harrison-Irvine, scored a significant success as assistant soloist in a concert at Woodstock, N. Y., on Sept. 6.



Elizabeth A. Valdes, Photographed on Her Recent Trip to the Pacific Coast

Elizabeth A. Valdes, soprano and teacher of singing, returned recently from a tour which took her to the Pacific Coast, and has opened new studios at 200 West Fifty-seventh Street.

Miss Valdes plans, during the coming Winter, to give a series of studio musicales, in which she will present a number of her pupils.

Opera and Concert Engagements Occupy William S. Brady Singers

Kathryn Meisle, contralto, sang in August at the Hollywood Bowl under Pierre Monteux and at Robin Hood Dell, Philadelphia, with Alexander Smallens. Her success in both places was marked. Miss Meisle's concert engagements for the coming season include a Pacific Coast tour.

Leone Kruse, soprano, made her reappearance recently at the Prague German Opera, as Leonora in "Trovatore" and later sang Katharina in the "Taming of the Shrew" of Goetz. Her roles include all the standard Italian dramatic repertoire, and such novelties as "Spiel oder Ernst" of Reznicek, "Das Herz" of Pfitzner, "Mona Lisa" of Schillings, in addition to Carmen, the younger Wagnerian heroines, Mozart's Donna Anna and the Countess in "Figaro." She has become a great favorite in Prague, and her recent Sieglinde is the prelude to future performances of Isolde and the Brünnhildes.

Norbert Ardelli, tenor, is a leading figure of the opera at Lübeck. He sings all the Italian roles. Otello, Lohengrin, Tannhäuser and Parsifal are recent acquisitions to his repertoire.

In comic opera, Mr. Brady also numbers several outstanding singers. Vivienne Segal, lately starred by Warner Brothers in the movies, appeared in the "Chocolate Soldier" revival in New York before appearing in a new production in December. Derek Glynne, English baritone, is starring in "Princess Charming" for the Shuberts. Manila Powers has been engaged as prima donna for the revival of "Blossom Time." Helen Gilliland is leading lady in the Drury Lane, London, musical romance, "Song of the Drum."

American Dalcroze Institute Begins Winter Term

The American Institute of Dalcroze Eurythmics opened its Winter term on Oct. 5. Events given recently at the school were a rhythmic lecture demon-

stration on Oct. 6 and another on solfège on Oct. 8. An improvisation demonstration is scheduled for the evening of Oct. 13. These sessions are open to music teachers and students.

Estelle Liebling's Pupils Heard in Stage and Concert Engagements

Beatrice Belkin, coloratura soprano, is singing the prima donna role in Ed Wynn's "The Laugh Parade," which opened in Philadelphia on Sept. 14. Bartlett Simmons, tenor, has the leading male role, and Sara Jane is also a featured player.

Rosemary Cameron, coloratura soprano, sang Gilda in "Rigoletto" at the Roxy Theatre during the week beginning Sept. 11. Louise Scheerer, mezzo-soprano, sang Maddalena in the same production.

Patricia O'Connell, soprano of the New York Opera Comique, Celia Branz, contralto, regularly heard on NBC radio programs, and Paul Cadieux, tenor, were engaged to sing in a festival at Caribou, Me., on Sept. 24. Lucille Lavin, coloratura soprano, who won the Eastern district contest of the National Federation of Music Clubs last Spring, also sang at Caribou on Sept. 25. Helen Eisler, coloratura soprano, has been engaged for the roles of Gretel and Micaela with the New York Opera Company this season. Kathleen Edwardes, soprano, has been assigned one of the leading parts in the new Shubert production, "Arms and the Maid," for her stage debut.

Devora Nadworney, contralto, Celia Branz, contralto, and Amy Goldsmith, coloratura soprano, have been singing over Station WEAF on the hour called "Through the Opera Glass." Mabel Jackson, soprano, has been appearing every Tuesday evening on the Fuller Brush Hour. The Liebling Trio, composed of Ethel Louise Wright, Hazel Glen and Jeanne Houtz, sang on the Chase & Sanborn Hour on Sept. 13, with Eddie Cantor.

Aileen Clark, coloratura soprano, featured singer on the Valspar Hour, sang Estelle Liebling's arrangement of Alabieff's "Nightingale" and "Blue Danube" Waltz on recent programs.

Summer School Concluded at La Forge-Berumen Studios

The annual Summer school at the La Forge-Berumen Studios, which this year extended from June 15 to Sept. 1, was concluded recently with much success. Pupils from all parts of the country availed themselves of this opportunity for study. Many had attended the Summer school during previous seasons, and some for several consecutive years. Many teachers came to the La Forge-Berumen Studios during the Summer to get material and inspiration for the work of the coming season.

A series of twelve recitals on successive Thursday evenings was given before large audiences. On some occasions even the hallways and stairs leading to the studios were filled by interested listeners. In the final recital, given on the evening of Aug. 27, Kathryn Newman, coloratura soprano, delighted her hearers with ease of vocalization and brilliant tone in the aria "Qui la voce" from "Puritani." Nathaniel Cuthright, tenor, with Marion Packard at the piano, gave three lieder by Schumann and the "Improviso" from "Andrea Chenier" with smooth tone production and clear enunciation. With Mr. La Forge as a superb accompanist, Marie Powers, contralto, scored in lieder by Wagner, Schumann and Schubert.

Three pianists appeared on the program. Emma Olsson played effectively works by Liszt, Rachmaninoff and Grieg. Blanche Gaillard excelled in

the contrasted styles of Debussy's "Engulfed Cathedral" and Moszkowski's "Sparks." Aurora Ragagni played the Ballade in D Minor by Brahms and Grieg's "Wedding Day at Troldhaugen" with outstanding technique.

Mr. La Forge and Mr. Berumen left for vacations immediately after the close of the Summer school, and were to return to resume their teaching on Oct. 1.

Phil Evans, pupil of Mr. La Forge and Mr. Berumen, has been engaged to tour with Richard Crooks for the coming season. Mr. Evans will act as assisting pianist as well as accompanist.

Maude Douglas Tweedy Resumes Teaching in New York

Maude Douglas Tweedy, teacher of singing, has returned from her camp in the Adirondacks, and has reopened her New York studios, with many additional pupils enrolled. Miss Tweedy plans to give the usual monthly studio recitals during the Winter, presenting a number of her advanced singers.

One of a large number of her singers appearing in public is Jeanne Palmer Soudeikine, soprano, who gave a successful recital at Woodstock, N. Y., this Summer and was also cordially received at the Little Theatre there.

Eda Moulton, another soprano from Miss Tweedy's studios, is appearing with success in "The Cat and the Fiddle," which played recently in Philadelphia and is scheduled to open at the Globe Theatre in New York this month. Evelyn Wunderlich, soprano, is appearing as soloist in a coast-to-coast tour on the RKO circuit.

Virginia Colombati Returns from Italy After Year's Absence

After spending a year in Italy, in the course of which she held classes in Rome, Virginia Colombati, teacher of singing, has returned to New York and opened a new studio at 145 West Eightieth Street. Artists now active before the public who have recently studied with Mme. Colombati include Josephine Lucchese, coloratura soprano; Hallie Stiles, soprano, formerly of the Chicago Civic Opera; Nancy McCord, who has taken part in Shubert productions, and Claire Alcee, soprano, whose recital in Rome was cordially received.

New York College of Music to Award Scholarships

The New York College of Music, which is now opening its fifty-third season, will award a number of whole and partial scholarships to talented pupils, it is announced. Examinations for these scholarships will be held every Friday afternoon at three o'clock during October in the school building, 114-116 East Eighty-fifth Street.

Carl Hein and August Fraemcke are the directors of the school.

Herman Neuman Gives Musicales

Herman Neuman, pianist, accompanist and vocal coach, re-opened his New York studio at 23 West Seventy-sixth Street on Sept. 15. He will resume bi-monthly studio musicales in October.

Max Jacobs Opens New Studio

Max Jacobs, violinist, conductor and teacher, has recently moved his studio. He is now located in the London Terrace on West Twenty-third Street.

(Continued on page 40)

**Lois Davidson Heard
in Costume Recitals
of Picturesque Songs**

Lois Davidson, soprano, recently returned from a tour of Maine. She gave a series of successful costume recitals, featuring a program of "Songs from Picturesque Lands," at the Poland Springs House, Poland Springs; the Grange Theatre, Harrison; the Eastland Hotel at Portland, before the Business-Professional Women's Club.

Miss Davidson is booked to sing for the Men's Club of Brooklyn on Nov. 12 and also later with the Apollo Club. A return engagement on Nov. 18 at the Eastland Hotel will be followed by an extensive tour through the South, under the direction of Charles Heyward of Pinehurst, N. C.

Miss Davidson, who has appeared in recent seasons in London and Paris recitals, is under the management of Mollie Croucher.

Philadelphia Chamber Music Association Is Reorganized

PHILADELPHIA, Oct. 5.—The Chamber Music Association, which was founded about twelve years ago, has been reorganized under auspices which promises success for the project. The officers are: Mrs. Harold Ellis Yarnall, president, an office which she has held for a number of years; Leopold Stokowski, first vice-president; Mrs. Edward Bok, second vice-president; Edwin A. Fleisher, third vice-president; Arthur Judson, secretary; Henry Gaw Brengle, treasurer, and Dr. Louis Baily, musical advisor.

Seven concerts will be given in the ballroom of the Bellevue-Stratford. Those to appear are: the Musical Art Quartet, Oct. 25 and Nov. 15; the Barré Wind Ensemble Jan. 3; the London String Quartet, Feb. 2 and April 3, and the Swastika Quartet, Jan. 24 and March 13. Rose Bampton, contralto, will be the soloist at the last concert.

The programs are given on Sunday afternoons and are open to subscribing members only.

W. R. M.

Vera Curtis to Make Tour in Opera Lecture-Recitals

Vera Curtis, soprano, formerly of the Metropolitan Opera, has been booked for a series of lecture-recitals, beginning in January, which will take her through the Middle West and to the Pacific Coast. She is scheduled to appear on the Town Hall courses in Cleveland, Lansing and Detroit, among other engagements.

Her subject will be "A Season at the Metropolitan," which will cover the activities of this large opera house from the trials and tribulations of the property man to the temperamental flurries of the newest prima donna. Miss Curtis will select four or five operas for each lecture, telling the story and illustrating it by singing the principal arias. The tour has been booked by the Alber Bureau of Cleveland.

Alice Mock Heard in Radio Series and in Recitals

CHICAGO, Oct. 5.—Alice Mock, soprano, of the Chicago Civic Opera company is giving a series of programs on the Household Finance hour over station WMAQ.

Miss Mock gave recitals in Oak Park and Englewood, Ill., on Oct. 5 and 7.



Goldberg
Lois Davidson, Soprano, in One of Her Song Characterizations

ANNOUNCE NOTABLE MUSIC EVENTS FOR WORLD'S FAIR

Program for 1933 Chicago Exposition to Include Concert and Opera Programs

CHICAGO, Oct. 5.—Herbert Witherspoon, chairman of the music committee for the Chicago Exposition of 1933, has outlined some details of the programs for that event.

The musical activities will include notable concerts by local and visiting symphony orchestras, choral and chamber music groups and glee clubs; programs illustrating the work of music schools, with groups chosen by competition from various institutions taking part; performances of grand operas in the Chicago Civic Opera House, of light operas in the Civic Theatre, and other outdoor performances in the fair grounds. Music trades exhibitions and a library of compositions from many countries are also planned.

Mr. Witherspoon, with the approval of Rufus C. Dawes, president of the exposition, has appointed the following to the executive musical committee: Dr. Frederick A. Stock, John Alden Carpenter; Henry E. Voegeli, manager of the Chicago Symphony Orchestra; Howard Hanson, director of the Eastman School of Music, Rochester; Dr. Allen D. Albert, assistant to the president of the World's Fair; and Herbert M. Johnson, vice-president and business manager of the Chicago Civic Opera Company. The last-named was appointed with Mr. Witherspoon and designated secretary of the committee on music. Dr. Stock will be chief musical advisor.

Schumann-Heink to Sing in "Mikado"

Ernestine Schumann-Heink will appear as Katisha in a road production of "The Mikado" under the management of the Shuberts, according to a representative of the producers. Opening in Wilmington on Oct. 16, the company will make an extended tour in the Gilbert and Sullivan operetta, visiting Washington, Baltimore, Philadelphia and other Eastern cities.

The Roth String Quartet were to arrive in America in October and will play in the Town Hall in November.

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PHILADELPHIA SUMMER SERIES TO CONTINUE

Third Season of Outdoor Concerts by Orchestra Next Year

PHILADELPHIA, Oct. 5.—The summer evening concerts by members of the Philadelphia Orchestra, with Alexander Smallens as general music director, are assured for a third season. The Philadelphia Summer Concert Association, Inc., at a directors' meeting held in the offices of the Philadelphia Orchestra recently, decided that popular interest was more than sufficient to warrant their continuance.

Rainy weather this summer caused many postponements and was instrumental in reducing the total receipts for the season. The deficit, \$28,000, is charged against the cost of administration, as the musicians' salaries are paid by a prorating of the gate receipts. Of the deficit, \$10,000 has been underwritten by donors obtained by the directors. A campaign extending until Oct. 15 is being made to obtain contributions to wipe out as much as possible of the remainder.

Those present at the directors' meeting expressed gratification at the artistic success of the second season, the growth of public support, and the continued interest of the orchestra members.

W. R. MURPHY.

RESEARCH PROGRAM TO FEATURE MUSIC

Lectures and Concerts Will Have Important Place in Schedule

Music will have an important place in the program outlined by the New School for Social Research, according to an announcement made by Dr. Alvin Johnson, director. Courses include the following:

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Chamlee Discovers a New Tenor of Promise in Le Roy Gibbons



Le Roy Gibbons, Tenor, Whose Musical Career Is Being Sponsored by Mario Chamlee

In addition to his many activities with the Ravinia Opera Company this summer, Mario Chamlee found time to teach a young tenor, Le Roy Gibbons, whom he recently "discovered." The youthful singer, who was born in Paris, Ill., possesses unusual promise, in the opinion of Mr. Chamlee. At the close of his Ravinia engagement the latter arranged for his protégé to study with Horatio Connell at the Curtis Institute of Music in Philadelphia and also enlisted the interest of a music patron in him.

Twenty-two performances were Mr. Chamlee's record at Ravinia during the recent season, which was the tenor's ninth with the company. One of his

roles, that of the Count in "The Secret of Suzanne," usually assigned to a baritone, was new to him. He was also heard in "Marouf," "Traviata," "Barber of Seville," "Manon," "Bohème," "The Bartered Bride," "Lucia," "Fra Diavolo" and "Tosca."

When Ravinia closed Mr. Chamlee went to the Pacific Coast to sing in the Los Angeles and San Francisco premieres of "Marouf," and to appear as Don José in "Carmen" for the first time in his career. Los Angeles invited him to plant trees on Chamlee Boulevard, a thoroughfare the city has named in honor of its distinguished son.

Berkshire Playhouse Trio Gives Series at Cummington

CUMMINGTON, MASS., Oct. 5.—A notable series of nine Sunday chamber music concerts was given by the members of the Berkshire Playhouse Trio, composed of Frederic Tillotson, pianist; Hugo Kortschak, violinist, and Emmeran Stoeber, cellist, in the Playhouse Auditorium here between June 28 and Aug. 23. Five of these programs were given by the Trio and included delightful performances of works by Beethoven, Dvorak, Franck, Mozart, Tcherepnin, Smetana, Brahms, Bloch, Schumann, Rameau, Lekeu, Leclair and Ravel.

A recital by Mr. Stoeber and Mr. Tillotson, on July 12, was devoted to sonatas by Strauss and Brahms, and Beethoven's Variations on a Theme from "Magic Flute." On Aug. 2 Mr. Kortschak and Mr. Tillotson were heard in sonatas by Bach, Brahms and d'Indy. On the following Sunday the Brahms Quartet in G Minor and Franck Quintet were given with assisting artists. Mr. Tillotson was presented in a piano recital on Aug. 16.

The Trio played a special program for Mrs. Franklin D. Roosevelt, wife of the Governor of New York, on Aug. 26.

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Edith Mansfield Has New American Songs on Recital Programs

CHICAGO, Oct. 5.—In accordance with her custom of presenting unusual material at her recitals, Edith Mansfield, soprano, will give first performances of several American songs at her re-



Edith Mansfield, Whose Recital of Soprano Songs Will Be an Early Event in Chicago's Season

cital in this city. The date is Oct. 13; the place Kimball Hall.

Miss Mansfield always makes it a point to study new works with their composers whenever this is possible; and at her forthcoming concert will include two songs which she has learned in this manner. These are a manuscript work by Hamilton Forrest, the composer of "Camille," and a composition by Frank La Forge. It is also probable that Miss Mansfield will feature a song by her friend, Eleanor Everest Freer, composer of the opera, "Maximiliano, the Jester," in which Miss Mansfield sang the leading soprano role in Chicago last spring. Her accompanist will be Edgar Nelson.

Brailowsky to Tour Europe, Egypt and Far East

Alexander Brailowsky, pianist, on Oct. 19 will open a concert tour including Denmark, Norway, Sweden, Belgium, France, Switzerland, Roumania, Greece and Turkey. At the end of December he will go to Egypt for a fortnight's tour. On Jan. 16 he will sail for the Far East, where he will play throughout Japan, China, Indo-China and India.

Mr. Brailowsky will return for his eighth tour of the United States and Canada in January, 1933.

Iturbi to Open Season as Soloist with Philharmonic Under Kleiber

José Iturbi, who recently motored from his Paris home to Bayreuth to attend the festival with his little daughter, Marie, will open his third American season as soloist in a Mozart concerto with the New York Philharmonic-Symphony under Erich Kleiber on Nov. 5, 6 and 8. He will also play with the Philadelphia Orchestra.

UTICA SEASON OPENS

Conservatory Begins Forty-Second Year—Societies Arrange Programs

UTICA, N. Y., Oct. 5.—The Utica Conservatory of Music opened its forty-second season on Sept. 8. Only one change in the faculty is reported, Alice Iona Redner, pianist, replacing Alice Newman. Alfred H. Jay is the director.

Music by Schubert, Grieg and Russian writers, in addition to American Indian compositions, will be found on the year's program of the Etude Club. The season begins on Oct. 7 and will conclude on May 4. A series of extension concerts is planned. Programs will be given at Broadacres Sanitorium, the Children's Home and the Old Ladies' Home. Ruth Edkins is president. Other officers are Harriet Woodworth, Doris Thorne, Mildred Ueltschi and Ruth Howe.

The first Fall meeting of the Musicians' Forum of Utica was held in the Elks Home, with Sara P. Maybury presiding. Mira Dibble, chairman of the program committee, was in charge. One of the purposes of the organization is to act as a clearing house for concerts. Under the leadership of Helen Hale Brockway, the clearing committee avoids conflict in the dates of programs.

ELLIS K. BALDWIN

Gorky to Write Opera Librettos

According to a report in *La Tribuna* of Rome, Maxim Gorky has agreed to a proposal of the Soviet authorities to write two opera librettos for the composer Chaparin. The titles are said to be "Narodovoltz" and "Docheviks."

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Gaelic Festival Calls Bards to Newcastle's Plain

By CATHAL O'BYRNE

NEWCASTLE, IRELAND, Oct. 1.—It is three o'clock on a Summer Sunday afternoon at Newcastle in the County of Down. It is Newcastle's day of days—the day that for a year had been longed for and talked about throughout the short wintry days and the long wintry nights, on every road, in every market place, and by every cottage turf fire in the county. It is the day of Feis Cashlaun Nua, the Feis or assembly of Newcastle, and under the shadow of the great purple dome of Slieve Donard, Saint Donard's Mountain, the Feis is in blithe progress.

And surely never since the first bards and minstrels and story-tellers assembled at Tara of the Kings, to awaken the red deer in his ferny lair with the salvos of their songs and the echoes of their harpings, surely never, since that golden time, has a Gaelic festival in Erin had a more magnificent and colorful setting. Beyond the white ribbon of road that leads to the Field of the Festival, the Irish Sea lies sun-kissed and sparkling, with the gray gulls screaming above the grayer rocks at its edge, and, afar off, on its blue horizon, the faint outline of the Isles of Mananaun and Ailsa Craig shows dim and shadowy as the fabled Islands of Tir-na-noge, the Land of Everlasting Youth.

"Robed in red heaths and mosses golden brown," the great wall of Saint Donard's Mountain rises sheer to a cloudless sky, and close at its base, in a sunny, green field that slopes down to a sunnier sea, the competitions in

singing, dancing, story-telling, music, the drama—in short, the gamut of subjects that go to the making of a Feis program—are being held.

A Picturesque Assembly

The Field of the Festival is thronged with people. As an old apple-woman, with cheeks as red as the rosy apples piled high on her stall, remarks to us, "the crowds of the world are here today." Mountain men and women are here in their rough frieze and homespun, tall and lithe and serious-minded, as becomes a people living at high altitudes; comfortable, pleasant-faced farmers, too, with their wives, all busked out in holiday attire—broad-shouldered and deep-bosomed, the mothers of families. Are not the children competing today, and who knows but that little Conor or Kevin or Maura or Nuala may bear off one of the coveted prizes before the day is out? Gaelic pipers step blithely to their own martial music, their swinging kilts and bright-hued mantles making a brave showing in the brilliant sunshine. Learned men and linguists, professors and dons from the great universities and colleges of Galway, Maynooth and Dublin vie with one another in their solicitation for the comfort of the shy little pupils who stand up in their dread presence.

And there, mingling unostentatiously with the crowd, is the president of the Gaelic League, Lord Ashbourne, a picturesque figure with his lint-white hair, saffron kilt and flowing mantle, the very breath of life of the Gaelic movement.

Visitors from Scotland chat with kindred Gaels from the far-away, sea-sundered Islands of the Hebrides. Musicians, singers, poets and writers are here, from Dublin, London, and the "New Island," as old Gaelic-speaking people of Ireland still call America.

Contests of Song and Dance

Yonder, on a platform raised high above the heads of the people, some school children are stepping through the mazes of an old folk-dance, to the lilt of the piper's tune. As they circle its rounds, their multi-colored mantles flying, they look like wind-flowers tossing in the fresh breeze blowing in from the sea. Here a group of fisher-folk, their garments odorous with the salt sea-tang, stand in mute and breathless admiration under an awning of woven beechen boughs, where a young girl is singing a Gaelic song, "Maura de Barra" (Mary Barry), surely the most beautiful love-lilt that ever poet-lover dreamed or ancient bard imagined. Her song finished, another competitor—a boy—takes her place. His song is "The Lark in Clear Air," and never did his little brown brother, the lark, trill more sweetly in the clear air of the day.

Link with a Distant Age

A young girl, another competitor, has lost her music, and for a moment there is consternation, but her ready-wit saves the situation, for she shyly whispers to her teacher: "Miss, will you please dump for me?" She means that, because she has no written music, the teacher shall kindly improvise an accompaniment to her song. Great, indeed, would be the amazement of the

which was very popular in Ireland and England during the fifteenth and sixteenth centuries—so much so that the English language was enriched with the words "dump" and "thump," the musical sound made by plucking or striking its strings.

Among the many treasures preserved in the Library of Trinity College, Dublin, is William Ballet's "Lute Book," dated 1594, which contains with other Irish airs, one called "Queen Mary's Dump." The English dictionary defines the "dump" as a slow dance, while an Irish authority, Comyn, equates it with the Gaelic word "daun," a poem. Neither of these explanations is satisfactory. That the "dump" is not always synonymous with a slow dance is evidenced by the fact that Shakespeare, in the fourth act of "Romeo and Juliet," begs the musicians to cheer him with a "merry dump." Yet in the same play he alludes to "dolesful dumps."

Noted Musical Families

In ancient Ireland musical skill was hereditary in certain families. The MacCurtin family are so named from their hereditary skill on the *cruit*, or small harp, while the names Timpane and Timpany are derived from a musical ancestry—famous timpanists or performers on the *timpani*.

Here in County Down, a few miles from the Field of the Feis, where we are standing, beyond that low, blue hill to the northward, there is a townland called to the present day Magheratimpany—the Plain of the Timpanists—evidently the once famous dwelling place of rare performers on the instrument. For all we know to the contrary, the little maiden of the lost music—with her Shakespearean "dump"—may have come over the hill from that very townland this morning, to bridge the centuries with the utterance of a chance word.



Lord Ashbourne, President of the Gaelic League of Ireland

little Irish maiden were she told that she had just used, in its strictly proper sense, a peculiarly Shakespearean word, "dump," and that on the tip of her tongue, as her everyday speech, there are many of the twists and turns of the great Bard's Elizabethan English.

"Dump" was the name used to describe the music of the old Irish instrument known as the *timpan*, a small stringed instrument akin to the harp,

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HEARD IN NEWPORT

Casino Symphony Orchestra and "Maritana" Are Features

NEWPORT, R. I., Oct. 5.—The Newport Casino Symphony Orchestra, conducted by Theophil Wendt, was heard to advantage in summer programs which contained music by Debussy, Wagner, Dvorak, de Falla, Mozart, Verdi and Saint-Saëns. Among the soloists were Aniceta Marie Shea, soprano, and Karl Zeise, 'cellist.

A late Summer event was the production of "Maritana" by the Swanhurst Choral Club. Carroll W. J. Ball directed, the principals including Emma Beldan, Russell Doherty, Frederick Johnston, Melzar Basford, Elton Manuel, Doris Braley, Marion Carey and Hedley Greer. Powell Dawley led the chorus.

E. Power Biggs, organist, with J. Laurence Weaver as bass soloist, gave a program in Emmanuel Church recently.

ARLAN R. COOLIDGE

SAN ANTONIO, Oct. 5.—Brooks Smith was presented in a piano recital on Sept. 24 in Westmoorland College auditorium.

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Sorority Council Meets in Chicago



National Officers of the Mu Phi Epsilon, Honorary Musical Sorority, Who Attended the Annual Meeting in Chicago: Left to Right—Mrs. C. E. Geiser, Cincinnati, Secretary; Mrs. F. H. Redewill, San Francisco, Editor; Mrs. R. E. A. Kenney, Chicago, Musical Adviser; Mrs. D. L. Stone, Hanover, N. H., Alumnae Officer; Mrs. Carl Stalling, Hollywood, Vice-president; Dorothy Paton, Ann Arbor, Treasurer, and Mrs. Daniel King, Minneapolis, President

CHICAGO, Oct. 5.—The National Council of Mu Phi Epsilon, honorary musical sorority, met in annual session recently at the Illinois Women's Athletic Club in this city. The three Chicago chapters, Iota Alpha, Mu Iota and Mu Xi, located at the Chicago Musical College, Columbia School of Music and American Conservatory, respec-

tively, Sigma Chapter of Northwestern University, Evanston, and the Chicago Alumnae Club united in a reception to the national officers on the Italian Roof Garden of the Allerton House, following a costume recital given by Helena Munn Redewell, national editor, favorably known as an author and concert pianist.

Carl Bricken to Head New Music Department at Chicago University

CHICAGO, Oct. 5.—A gift from an anonymous donor has enabled the University of Chicago to inaugurate a department of music. Classes were to begin with the autumn quarter, which opened on Oct. 1.

Carl Ernest Bricken, composer, and Pulitzer prizewinner in 1929, has been appointed head of the department, with the rank of assistant professor. Mr. Bricken received his A.B. degree from Yale in 1922, and conducted the Yale Symphony for two years. He was graduated from the David Mannes Music School in New York in 1926, studied composition with Rosario Scalero for six years, and piano with Alfred Cortot in Paris in 1926-27. Mack Evans, conductor of the University of Chicago Choir, will coöperate with Mr. Bricken. A. G.

Sittig Trio to Open Season at State Normal School

The Sittig Trio, composed of Frederick V. Sittig, pianist; his daughter, Margaret, violinist, and his son, Edgar H., 'cellist, who have been spending the summer at their camp in the Poconos, will open the new season with a concert at the State Normal School, New Paltz, N. Y., on Oct. 5. This will be the trio's seventh appearance at this school.

The organization will also give three concerts at Lake Mohonk, and will make a second appearance at Muhlenberg College, Allentown, Pa., on Oct. 15.

Symphony Hall Recital Series Arranged for Boston

BOSTON, Oct. 5.—The Symphony Hall Sunday afternoon concerts will be opened by the Don Cossack Russian Male Chorus under Serge Jaroff on Oct. 25. The series will also include appearances by Rosa Ponselle, Yehudi

Menuhin, Lawrence Tibbett, and Jesus Maria Sanroma, pianist.

A series in the same hall on week-day evenings will open with the appearance of Lily Pons on Nov. 10, and will also include events by Walter Gieseking, La Argentina, Roland Hayes, and John Goss with the London Singers.

National Chamber Orchestra, Under Ganz, to Make New York Debut

The National Chamber Orchestra, recently organized by Rudolph Ganz, will be heard in New York for the first time at Town Hall on Oct. 25. The orchestra will begin its tour in Albany on Oct. 21 and will visit the South and tour as far west as the Rockies.

Works to be given American premieres include a "Divertissement" by Jacques Ibert, with Mr. Ganz playing the piano part, and a "Concertino Lirico" by Miaskovsky. Several new numbers by American composers will also appear on the programs, among them an "Idyll" by Felix Borowski, "The Spook Hour" by Wesley La Violette and two new works which Albert Spalding is composing especially for the organization.

Don Cossack Russian Male Chorus Will Tour by Bus

Traveling by bus, the Don Cossack Russian Male Chorus will make an American transcontinental tour of 110 concerts. With Serge Jaroff as their conductor, the singers are booked to begin their second season in this country with an appearance in Carnegie Hall on Oct. 18. After singing in the east, west and south, they will return to New York for the Christmas vacation before continuing their tour with a visit to the Pacific Coast.

Angna Enters will give a New York recital at the Morosco Theatre on the evening of Oct. 11.

WINNIPEG SONG EVENTS

Park Series Sponsored by Local Newspaper Enlists Bands and Soloists

WINNIPEG, Oct. 5.—Exceptional interest has been shown in the nights of community song, sponsored by the Winnipeg Tribune. For five successive Wednesday evenings beginning July 22 and ending Aug. 26, thousands of citizens gathered in the parks to enjoy singing well-known songs under W. Davidson Thomson.

The bands assisting in the various programs were the Canadian Legion Band, under Frank Minton; the Princess Patricia Light Infantry, under Captain James; and the Army and Navy Veterans, A. J. Williams, leader. Mrs. Carrie Mahalek, Winona Lightcap, and Gertrude Newton, sopranos, Eva Engleton and May Lawson, contraltos, and W. Davidson Thomson, bass, were the assisting artists. The accompanist was Joseph J. Lyons.

Features of the program of Aug. 26 were numbers by the Kitsilano Boys' Band of Vancouver under A. W. Delamont, and a choir of 1000. M. M.

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Conductor Sees Stagnation Threatening Music in Russia

Difficult Economic Conditions and Political Curbs on Free Expression Exert Hampering Effect on Art, Says Dr. Heinz Unger, German Conductor After Tour of Soviet Union—Finds Composition, with Few Exceptions, Bankrupt

By GERALDINE DE COURCY

BERLIN, Oct. 1.—A warning against the perils of artistic stagnation which threaten music in the Soviet Union is sounded by Dr. Heinz Unger, conductor of the Berlin Philharmonic for the series of concerts given under the Society of Friends of Music, who last season concluded his sixth concert tour in Russia as guest conductor of various civic orchestras. In discussing his experiences in the Russia of today, Dr. Unger said that the thing which impelled him again and again to battle with difficult living conditions and the other hundredfold hindrances in the pathway of art was the tremendous musical enthusiasm that he encountered throughout the country.

"Everywhere I went," said Dr. Unger, "whether in Leningrad, Moscow, Char-koff, Kieff or Odessa, I found orchestras that were willing and anxious to work, irrespective of their particular technical equipment. Furthermore, I always found an attentive public, eager to listen and learn."

Country Is Isolated

"It must not be forgotten that today Soviet Russia, whether voluntarily or involuntarily, is almost entirely isolated from the rest of the world. This fact has not a little influence in determining the conditions of musical life. Every effort is now bent on the industrial rehabilitation of the country. All other considerations are swept into the background. There is no room for anything which cannot qualify as a necessity of life."

"In general, the orchestras are adequately trained as regards individual equipment, and the musicians themselves are attentive and interested. The Leningrad Philharmonic is an excellent organization, and the Baku

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(Signed) Dr. Frank E. Miller
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Symphony, of ninety men, is the best I found in Russia. The Moscow Symphony is composed entirely of young musicians and is the proud possessor of a very gifted concertmaster, who is of real assistance to the conductor and not a mere ornament, as is so often the case in European orchestras.

"On the other hand, there is a lack of good violins and woodwind instruments; there is little paper for printing music. Many other vital necessities in the life of an orchestra are either quite unobtainable or are extremely difficult to procure, owing to the fact that there is practically no production of this kind in the country itself, and the little that is made is poor and ineffective. How often I have taken material along with me to meet an urgent need for repairs!"

Musical Production Suffers

"Today the guest conductor in Russia has a double task. He must not only fill the role of conductor, but act as an intermediary between these people and the artistic world beyond their vast frontiers. Most of Russia's finest and best musicians have left the country. Therefore, all standards are local, and the musical circles are faced by the serious menace of artistic stagnation. With a few exceptions, musical production is totally bankrupt. Among the few significant composers now residing in Russia, I would especially mention Shostakovich, *ein genialer Kerl*.

"A lot of so-called revolutionary music is ground out to order—May symphonies, machine music, and all the rest—with the underlying idea of converting communistic youth to the idea of music. But, as might be expected, revolutionary music is not very comprehensible to the uninitiated layman, and that which is comprehensible does not usually fall into the revolutionary category."

Audiences Eager for Music

"The people throughout the country are hungry for good music and avid for news of musical events and developments elsewhere. Recently I conducted five large symphony concerts in Leningrad within a period of twenty days, and every one of them was entirely sold out long before my arrival! But the taste of the people dates back about fifty years, as they have been unable to keep step with modern advancement owing to the scarcity of money and the presence of other impediments to progress. In a large Ukrainian city I was obliged to rehearse Beethoven's 'Eroica' without the score, as there was only one in the town, and the Conservatory to which it belonged had loaned it to some one and couldn't locate it!

Political Factors Governing Concerts

"As a usual thing, the older symphonic works are available, but there is no money to provide for the payment of royalties on newer works. However, money does not represent the only obstacle in this respect. In arranging programs, political considerations play a very large part, and in the last analysis, it is the political platform of the country that determines the choice of the composition."

"As a case in point, the attitude of the Soviets toward the church and religion prohibits the performance of any work of a distinctly religious nature. While this principally affects the great choral literature, the mere word 'God' is sufficient to eliminate a work if the



Ruth Mottek, Berlin

Dr. Heinz Unger, Conductor of the Berlin Friends of Music Orchestral Series, Who Discusses Musical Conditions in the Soviet Union

gested a Tchaikovsky symphony instead. This was flatly refused by the city fathers on the ground that such 'bourgeois' music had no place in modern Russia, and I was requested to perform Beethoven's C Minor Symphony as 'better fitting the ideology of the Soviet system!'

Artistic Outlook Discouraging

"These are only a few of the technical and intellectual problems that now confront art and the artist in a country which, in natural endowment, is indisputably one of the most fertile soils in the world. Even with all this talent and enthusiasm, the spectre of stagnation looms large on the horizon as the inevitable aftermath of limited opportunities and fields of vision. There is a danger that in time these conditions will sap and destroy the artistic life and vitality of the country if this gifted people does not soon find ways of fostering musical art, unhampered by those economic and political fetters that impede their progress at the present time."

word cannot be replaced by some substitute.

"At my first Moscow concert, I was requested to play Bruckner's Ninth Symphony ('dem lieben Gott gewidmet'), which, to my mind, is one of the most intensely religious works in all symphonic literature. As there was not sufficient time for rehearsal, and I did not wish to make my Moscow debut in a work that in any case would undoubtedly be highly problematic for the present-day Russian public, I sug-

Felix Salmond to Tour in Solo and Joint Recitals

Felix Salmond, cellist, will be heard in recital at the University of Virginia, at Smith, Grinnell, Carlton and Iowa State Teachers Colleges and the State Teachers College, Bloomsburg, Pa.

Mr. Salmond will appear in Chicago and New York both in recital and with orchestras, and will give a series of joint recitals with Charles Naegele, pianist.

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VICTOR has done itself proud with a noteworthy recording of Chopin's F Minor Concerto played by Arthur Rubinstein and the London Symphony Orchestra, John Barbirolli conducting. The concerto requires three and one-half discs, the eighth side devoted to Chopin's C Sharp Minor Valse, played in Mr. Rubinstein's exquisite style.

From Victor comes also an album devoted to Beethoven's Trio in B Flat, played by Thibaud, Cortot and Casals. It is a worthy companion to their recording of Schubert's trio in the same key issued previously.

For those who like Ravel's “La Valse,” there is a recording by the Boston Symphony under Koussevitzky, two discs, the fourth side given over to Debussy's Danse.

Enchanting Strauss Suite

One could go a long way without finding anything so fine as the set of records Richard Strauss has made with the Berlin State Opera Orchestra of his Suite “Der Bürger als Edelmann,” which comes to us from Brunswick. This suite, fairly late Strauss, for chamber orchestra, reveals some of the Bavarian master's finest qualities, such as his sense of the innate tonal character of each instrument.

There are five discs, the suite covering nine sides, all enchanting music, none more so than the “Scene of Cleonete,” and the Prelude to Act II, the latter a ravishing episode. In several of the movements there are solo passages by that gifted young violinist, Josef Wolfsthal, who died recently, a victim of influenza. Put this set in your library if you like Strauss, very well played and very faithfully recorded.

And, if you are one of those people who like to compare various versions of the same work, you will find a recent album by Victor, which contains this sprightly Strauss music, conducted by Clemens Krauss, with the Vienna Philharmonic.

The final side of the fifth disc is given over to the exquisite “Valse d'Amour” from Max Reger's Ballet Suite, Op. 130, also played by the Berlin State Opera Orchestra, conducted, however, by Alois Melichar, who unaccountably drags this fetching music. You'll have to get the piece up a whole tone, if you want to have it anywhere like in proper tempo.

Mozart Quintet Is Superb

Columbia has good things in a superb recording (Masterworks, No. 150) of Mozart's inspired Quintet in G Minor, played by the Lener Quartet, assisted by L. D'Oliviera, viola. There are few chamber music discs to compare with this set, in which the Leners outdo themselves and have found an admirable assisting artist in the second viola. Mozart of the greatest inspiration is to be heard here. Listen to the Adagio section, the reverse side of the third disc, preceding the final Allegro, if you would know the depths of that prince of composers. Such beauty is not often revealed.

Yelly d'Aranyi plays admirably the famous Vitali Chaconne with the Charlier accompaniment, ably assisted at

the piano by Arthur Bergh. The Hungarian violinist has a fine sonorous tone.

Weingartner Arranges “Hammerklavier”

Beethoven's famous “Hammerklavier” Sonata, Op. 106, one of the greatest of his thirty-two sonatas for the pianoforte, has been made into an



A. Badoli, Milan

Lorenzo Molajoli, Who Conducts Recordings of Complete Operas for Columbia

orchestral work by the famous conductor-composer, Felix Weingartner. The result comprises Masterworks Set No. 153 from Columbia, five twelve-inch records, played under Weingartner by the Royal Philharmonic Orchestra of London.

Listening to this master-transcription, one feels that few others could have done it so well as has Herr Weingartner. A renowned Beethoven scholar, he brings to his orchestral adaptation the profoundest knowledge and sympathy. He has translated this epoch-making work for the keyboard into orchestral terms with complete success. His writing for the orchestra is genuinely Beethovenian, without confining himself to the instrumental array which Beethoven had to write for, an achievement in the truest sense of the word.

Beethoven-lovers, and their number is legion, will find in this orchestral setting of the “Hammerklavier” artistic enjoyment of the highest kind. They will be grateful, as we are, to Herr Weingartner for expressing in orchestral terms some of the things that Beethoven set down for the pianoforte, but which have always seemed—and always will seem—to big for the instrument, no matter how majestically they are proclaimed by a master-pianist.

Brahms Overture Recorded

We cannot say much for Willem Mengelberg's record of Brahms's Academic Festival Overture, Op. 80, with his own Dutch Concertgebouw Orchestra. It is pudgy and lacks much of the very qual-

ity that makes this very special *pièce d'occasion* infectious when played properly. The overture covers three sides, the fourth devoted to a pedestrian reading of the haunting Un Poco Allegretto from Brahms's First Symphony.

For those who dole on Stravinsky, the Capriccio for piano and orchestra is issued as Masterworks, No. 152, an album of three records, played by the composer and the Straram Orchestra of Paris with Ernest Ansermet at the baton. Personally we find little in it that reminds us of the undoubted powers of Stravinsky in his earlier period. It is again a pasticcio of styles, all deucedly clever from the technical side of composing, but not engaging as music. Columbia has recorded the work unusually skilfully.

“Cavalleria” Notably Done

No. 7 of the Columbia Operatic Series is “Cavalleria Rusticana” in twenty parts on ten double twelve-inch discs. The recording was done in Europe under the baton of Lorenzo Molajoli.

The cast includes Giannina Arangi Lombardi as Santuzza, Maria Castagna as Lola, Antonio Melandri as Turiddu, Gino Lulli as Alfio, and Ida Mannarini as Lucia. The chorus is from La Scala under Vittore Veneziani and the orchestra is the so-called Milan Symphony.

This is an extremely interesting set. Like most foreign recordings, it suffers from not having been made in a sound-proofed studio, but, apart from that, it is excellent. Mr. Melandri sings his Siciliana with fine tone and seems to know the technique of recording as well. Mme. Lombardi's “Voi lo Sapete” is a good bit of dramatic singing. Likewise, Mme. Castagna does well by Lola's stornello. Mr. Lulli makes all that he can of Alfio's uninteresting music.

The Intermezzo is, of course, the high spot of the set. It is well recorded. All in all, this is one of the best operatic sets that have come to hand. H.

Victor Herbert Potpourri

In lighter vein the Victor Company has put out Vol. II of The Music of Victor Herbert. There are ten sides representing the operas “Eileen,” “The Only Girl,” “Princess Pat” and “Nantom.” There are also some of Herbert's orchestral works, “Pan Americana,” “Yesterthoughts” and the delightful “Punchinello,” “Fleurette,” “Under the Elms,” a movement from a Cello Suite, also single numbers from other operas than those mentioned. A formidable array of singers and instrumentalists includes Della Baker, Olive Kline, Edna Kellogg, Lucy Marsh and Ruth Rodgers, sopranos; Elsie Baker, Rose Bryant, Helen Clark and Dorma Lee, contraltos; Charles Harrison, Lewis James, Lambert Murphy and James Melton, tenors; Paul Parks and Elliott Shaw, baritones, and Frank Croxton and Wilfred Glenn, basses. They sing solo and in chorus. The instrumentalists are Abram Borodkin, Lan Baderman, Del Staigers and Yacob Zayde. Nathaniel Shilkret conducts.

This is an altogether delectable set. The excerpts have been well chosen and the singing is exceedingly good. So are the solo instrumental bits. Mr. Shilkret conducts somewhat metronomically and misses much of the charm of “Punchinello” by hurrying through it. Some of the instrumentation is, conjecturally, his, rather than Herbert's. His accompaniments are better than his solo passages. The set will be an acquisition in any phonograph library.

COMPOSERS LEAD WORKS AT MAINE MUSIC CAMP

Howard Hanson Conducts His “Nordic” Symphony—Paul White and A. E. Mainente Appear

SIDNEY, ME., Oct. 5.—The series of public concerts given at the Eastern Music Camp on Lake Messalonskee this summer included the appearances of several composers as guest conductors of their works.

Dr. Howard Hanson and Paul White were guests in the ninth concert. The former conducted his Nordic Symphony and the latter his “Voyage of the Mayflower.” Both works made an excellent impression. Mr. White was also represented in the second concert by a “Little Romance” and a “Little Tune with Variations.” Francis Findlay, conductor of the Camp Orchestra, conducted his orchestral transcriptions of two Mexican airs in the eighth concert. Anton Eugene Mainente led the Camp Band as guest in the eleventh program, when his “America, 1917,” was presented. Victor L. F. Rebmann was guest leader of the orchestra in the same concert.

Among solo organizations appearing was the Portland Men's Singing Club, conducted by Alfred Brinkler, with Rulon Robison, tenor, as soloist.

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MUSIC PLAYS IMPORTANT ROLE IN RADIO'S FALL PAGEANT

What to Listen for—

RADIO'S contribution to the new musical season, estimated at the present moment, strikes a fair balance with last season. Symphonic broadcasting is just about holding its own, with a few gains and a few losses. The same may be said of sustaining and commercial programs that have an excellent musical content—for a few deaths registered, there are compensating birth statistics. Let us see what we are promised by the broadcasters.

Prime among orchestral ventures before the microphone are the renewal of the New York Philharmonic Symphony Sunday broadcasts by Columbia, and the new series for the Philadelphia Orchestra which Philco has given over to this same chain. The former will begin on Oct. 11 at 3 p. m., with Erich Kleiber conducting, and will continue for twenty-nine concerts, with Arturo Toscanini and Bruno Walter officiating later. Olin Downes will, as before, comment on the music.

The Philadelphia broadcasts will number seven under the new management, the first to be on Oct. 12 at 8:15 p. m., all of full-concert duration. Mr. Stokowski plans a historical musical progression, from early classics to modern Americans. Microphones will be placed on the stage for these events, and Pitts Sanborn, music critic of the New York *World-Telegram*, will give verbal program notes. The scene of the first concert will be described by Linton Martin, Philadelphia music critic.

Hutcheson in Programs

Another gesture in the direction of fine musical presentations has been made by Columbia, with a series of half-hour programs featuring Ernest Hutcheson, pianist, playing concertos, solos and chamber music with the support of the Columbia Symphony Orchestra under Howard Barlow. These concerts began on September 20, and are heard each Sunday evening at 10 p. m.

The Eight Sons of Eli, a double quartet from the Yale Glee Club, coached by Marshall Bartholomew, are also Columbia newcomers. They sing spirituals, folk songs and novelties for a Sunday half-hour, from 2 to 2:30 p. m. This series of thirteen concerts began on Sept. 27.

Half light, half serious, the piano duos of Fray and Braggiotti enliven another new spot, on Sundays, at 7:30 p. m.

CBS Programs Continuing

Many of the Columbia regulars are continuing. You may still hear these:

Columbia Concerts programs at 10:15. First one, Oct. 7, with Paul Althouse and Luella Melius; on Oct. 11, Ruth Breton and Frederic Baer. Toscha Seidel in Symphonic Hours on Sundays at 3 p. m., violin concertos and solos to the accompaniment of the Columbia Symphony, also orchestral works.

Howard Barlow's augmented orchestra on Fridays at 10:45 p. m.

The Cathedral Hour program, Sundays at 1 p. m., under Channon Collinge's direction, excellent lists of religious music.

Continental String Quartet, at 11 p. m. on Sundays.

Resumption of the American School of the Air will bring a Tuesday program with the Columbia Symphony, Mr. Barlow conducting, and a Thursday interlude with Dorothy Gordon, interpreting folk songs. The first of the former is on Nov. 10.

NBC's List

The National Broadcasting Company's musical list is not so spectacu-



Ernest Hutcheson, Who Is the Feature of a New CBS Series of Piano with Orchestra Programs

lar in regard to orchestral broadcasts, and does not contain as many new ventures, but NBC musical strength is being concentrated on the Music Appreciation Hours under Walter Damrosch, it is said. The series, consisting as before of two groups, one elementary, one advanced, were to begin with the former on Oct. 9 at 11 a.m., on combined networks.

Chief among the new features is Georges Barrère and his Little Symphony, broadcasting a half-hour of French music on Sundays at 4 p. m. over a WJZ network.

Sophie Braslau, contralto, is featured each Sunday at 2:30 p. m. over a WEAF network in an NBC Artists Service program, with Cesare Sodero conducting.

Two sonata recitals are on the list. Mathilde Harding, pianist, and Arcadie Birkenholz, violinist, play on Saturdays at 7:30 p. m. over a WJZ network; and Joseph Honti and Josef Stopak are at 10:30 Thursdays over WEAF.

Thirteen broadcasts of the Chicago Civic Opera are scheduled for the sixth year. These events will be picked up over a WJZ network at 9 p. m., beginning Saturday, Nov. 7.

A real loss is felt in the lowered schedule of Atwater Kent programs. Formerly a weekly affair, for this season there will be only occasional broadcasts, Sept. 27 having marked the first, with Richard Bonelli, Rudolph Friml, Frederick Jagel and Nannette Guilford. Other dates are Oct. 18, Nov. 15 and Dec. 13. Josef Pasternack still conducts.

You may also hear the following:

Civic Concerts Service programs from Chicago at 8 p. m. on Saturdays over WEAF;

General Electric symphonic music, Erno Rapee conducting, Saturday nights at 9 o'clock;

Frances Alda and Frank La Forge in two "Boscul Moments," Wednesdays at 7:15 p. m. over WEAF, and Fridays at 7:15 p. m. over WJZ;

Arco Dramatic Musicals with Rachel Morton and others, Thursdays at 9 p. m. over WEAF;

Rochester Civic Orchestra, Guy Fraser Harrison, conductor, Wednesdays at 10 p. m. over WJZ;

Popular Concerts with Christiaan Kreins, Wednesdays at 4:15 p. m. over WEAF;

Ludwig Laurier's Slumber Music, every evening at 11 p. m., except Sundays, at 9:45 p. m. over WJZ;

Morning Musicals, with Pro-Art String Quartet and George Rasely, tenor, Sundays at 11:30 a. m. over WJZ;

Those radio music lessons which made such a stir last season will continue: Music in the Air, under Dr. Osbourne McConathy, Tuesdays at 3 p. m. over WJZ; and Keys to Happiness, under Sigmund Spaeth, Saturdays at 11:30 a. m. over WEAF.

f. q. e. says: RADIO HAS entered a new season, with a new season's customary fresh hopes and vitality. Listeners who have looked to broadcasting in the past for fine music are awaiting the Winter's air output with more than usual eagerness.

Radio owes a responsibility to good music, if only from the number of people who demand it. It is a responsibility which the broadcasters have assumed cheerfully at times, and at other times have evaded without scruple.

As we have seen in the Winter estimate on this page, the balance is just about even with last season's. It is the hope of those who believe that radio has unlimited opportunities for the development of culture in this country that the advance in quality of musical presentations over the air will be a marked one as the years pass. Public opinion could help to assure and direct this advance, by demanding these standards:

More orchestral, chamber music, operatic and fine solo broadcasts by groups and individuals who have already won public acclaim and by promising new talent.

Absolute removal of the commercialistic taint from fine music, whether programs are "sponsored" or not.

Dignified manner of presentation, which includes announcers who know what they are doing.

Only by the public's acknowledgment that it has heard certain broadcasts, and only by its active expression of opinion can the broadcasters know that what they are doing has become known.

If you find a program good, and want more like it, write to the station and say so. If you have objections, voice them. Let us create an articulate public opinion in favor of fine music on the air, for we shall never get what we want unless we demand it—and continue to demand.

Short Waves

Television was undoubtedly the pet of the recent Radio World's Fair, and Dr. Alfred N. Goldsmith says it will be a common household pet within a year....

...Musicians are already turning their faces to its scrutiny, while their voices go out simultaneously over the air.... Gertrude Wieder was one of the first...the contralto sang a television program over WGBS on Sept. 30....

Gas Association delegates in Atlantic City, Oct. 14, will hear an NBC program, broadcast from their own auditorium.... Hallie Stiles and the Mendelssohn Glee Club are two of the features.... Halsey Stuart & Co. pay the bill....

Joseph Littau goes back to Omaha Oct. 11 to conduct the orchestra there...he has been leading a series of programs called "Gay Vienna" for NBC since Sept. 20....

Stokowski will play Monteverdi, Lully, Purcell, Rameau, Handel and Bach in his first "historical" concert on Oct. 12....

German Musical Films Have Premieres in New York

At the Belmont Theatre, Lil Dagover has been featured in a German picture called "Das Alte Lied" ("The Old Song"), with excellent music by Giuseppe Becce. Others in the film are Lien Deyers and Igo Sym.

A patriotic film called "Nur am Rhein," concerning the British occupation, followed "Das Alte Lied" on Sept. 24. It has all the faults and virtues of patriotic films.

At the Ufa-Cosmopolitan a student film called "Ein Burschenlied aus Heidelberg" (A Student Song from Heidelberg) with Willi Forst in the leading role, began a successful run on Sept. 11. The music is by Hans May and is exceedingly attractive.

Littau Plans Novel Programs for Omaha Symphony Season



Joseph Littau, Conductor of the Omaha Symphony, with "Papa" Reese, Veteran Omaha Musician, Before the "Deutsches Haus" in Omaha

Joseph Littau will leave New York on Oct. 12 for Omaha to open his second season as conductor of the Omaha Symphony, beginning rehearsals immediately on arrival. Mr. Littau has planned programs of a comprehensive nature, including many novelties as well as classic compositions.

For the opening concert Mr. Littau has announced the first performance anywhere of Bach's Fugue in C minor (from his "Musikalische Opfer"), transcribed for orchestra by Eliot B. Wheaton. Another first American performance will be Filip Lazar's Divertimento. He will also present Percy Grainger's "Spoon River."

In accordance with his policy of producing an American work on each program, Mr. Littau has chosen for the coming season the following native compositions: Thomas Griselle's Nocturne and March, Leo Sowerby's Medieval Poem for orchestra, organ and voice; Henry Hadley's "The Culprit Fay," Charles T. Griffes's "Kubla Khan," Charles S. Skilton's Suite Primeval, William G. Still's "Darker America," Deems Taylor's "Through the Looking Glass," and David Guion's "Sheep and Goat Walking to Pasture." An American transcription to be heard is a Sonata by Castrucci transcribed for string orchestra by A. Walter Kramer.

There is a possibility of Mr. Littau's producing Ernest Bloch's "America" in connection with the Washington bicentenary.

Sibelius's First Symphony, new for Omaha, will be given. From the regular repertoire Mr. Littau will present several Handel Concertos for strings, overtures ranging from Gluck to Glinka, one Haydn symphony, one Mozart, Brahms's Second Symphony, the Franck Symphony and others.

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STUDIO ACTIVITIES

(Continued from page 32)

NEW CONSERVATORY OPENS

Faculty at Community Centre Heard in Inaugural Program

The Community Centre Conservatory of Music opened its doors on the evening of Oct. 4, with an inaugural concert by members of the faculty.

Following an address by Charles W. Endel, chairman of the board of governors of the Community Centre, Rudolph Gruen and Samuel Reichmann of the piano faculty were heard in two-piano compositions by Arenski and Saint-Saëns. Simeon Bellison, of the orchestra department and first clarinetist of the Philharmonic-Symphony, played three Hebrew songs composed by himself. Mme. Milda Fani sang an aria from "Bohème" and French and Spanish songs.

Mikhail Mordkin, head of the ballet school, presented a group of his pupils in dances to music by Chopin, Dvorak and Kreisler. The program closed with the first movement of a Mendelssohn Trio played by Mr. Katz, violin; Willem Durieux, 'cello, and Eli Miller, piano, the two latter members of the faculty.

A staff of prominent teachers has been assembled by Ariel Rubstein, director of the school. Mishel Piastro, concertmaster of the New York Philharmonic-Symphony, will head the violin department. Among the violin teachers are Mitya Stillman and Naoum Blinder. Mr. Rubstein heads the group of teachers of piano. The children's classes will be conducted by Francisca Schwimmer, educator and writer. The ballet and dance classes are in charge of Mikhail Mordkin. The orchestral department will be directed by solo-players of the New York Philharmonic-Symphony.

Turner-Maley Artists Presented in Varied Activities

A number of singers from the studios of Florence Turner-Maley have been heard in stage and concert engagements recently.

Norman Curtis, baritone, is a member of the cast of "The Cat and the Fiddle," the musical play by Jerome Kern, which opens in New York the second week of October. John Sciutino, tenor, will open with the Gershwin production, "I Sing to Thee."

Mimma Gard, soprano, has been soloist during the Summer in the First Presbyterian Church in Stamford, and has resumed her position in the Grace Methodist Church, New York.

Jack Fago, baritone, who appeared in "Girl Crazy" last season, will be with a well-known vaudeville team which is booked at the Palace Theatre in New York during October. John Patrick, bass, of Holy Trinity Church, Brooklyn, and Michael Romano, tenor, of St. Michael's Catholic Church, Ozone Park, L. I., will sing with the Friends of Music this season.

Regina Izan, dramatic soprano, will appear with a musical act, singing a Russian number assisted by a chorus of fifty, on a tour to open in Hartford.

William Foot, baritone, of Jefferson, N. Y., a pupil of the Summer class, won the Atwater Kent contest for Schoharie County, N. Y., last month. He will take part in the audition to be held at the NBC studios in October for contestants of New York State.

Betty Lancaster has been re-engaged for appearances with the Children's Players for the next nine months. Marion Ross, mezzo-soprano, will be the soloist for the D. A. R. Rally to be held in East Setauket, L. I., during the last week of October.

John Warren Erb Returns after Study with Weingartner

John Warren Erb recently returned from Switzerland, where he spent some weeks in study with Felix Weingartner. Mr. Erb was invited by Dr. Weingartner to accompany him to Berne and Geneva. In the latter city the noted Austrian conductor led a series of operas for the guests at the League of Nations conference, including "Fidelio," "Tristan" and "Fledermaus."

The work in conducting given by Mr. Erb in the Department of Education at New York University is designed as a preparatory series to Dr. Weingartner's course for orchestral conductors, given each spring in Basle. An interesting feature of Mr. Erb's work at the university is the organization and conducting of a symphony orchestra of eighty-five members, which will give a series of concerts during the season. This group is made up of musicians, teachers and advanced pupils who are being trained for musical supervisorships.

Mr. Erb will again be active as director of music at Lafayette College, Easton, Pa., and as president of the Pennsylvania Intercollegiate Glee Club Association.

Lawrason Artists Active in Stage and Concert Work

Many of the pupils of Arthur Lawrason have been contributing to the success of the Gilbert and Sullivan revivals which have been presented by the Civic Opera Company at the Erlanger Theatre this summer. In the revival of "The Merry Widow" Donald Brian and his wife, Virginia O'Brien, had the leading roles, and Milton Tully, tenor, and Walter Franklyn were also in the same cast.

Others from the Lawrason studio with Milton Aborn are John Eaton, Brainerd Lane, George Raymond, Margaret Bickell, Mabel Thompson and Florence Little, coloratura soprano, winner of the first prize at the Toronto Exposition.

Anna Fitziu is working again with Mr. Lawrason and is to be heard in concert this season. Guy Robertson, tenor, recently featured in the light opera season in St. Louis, will be starred by the Shuberts this year. Mary Matthews, although only in her first season, has been engaged as understudy for Adele Astaire. Charles Coleman has been engaged by Charles L. Wagner for his New York opera season, beginning with "Boccaccio." Olga Steck has gone to California to make a talking picture. Netta Packer, dramatic soprano, will soon appear in a new light opera.

Jean Paul Kürsteiner Resumes Teaching in New York

Jean Paul Kürsteiner, pianist and teacher, has resumed his teaching at his studio at 50 West Sixty-seventh Street. Mr. Kürsteiner, an exponent of Breithaupt, was for more than thirty years teacher at the Ogontz School. He is also widely known as a

**Vincent V. Hubbard
Opens Boston Studio
After Munich Visit**



Vincent V. Hubbard, Voice Teacher, Who Has Resumed His Work in Boston After a Summer in Munich

BOSTON, Oct. 5.—Following the close of a three months' Summer class which he conducted in Munich, Vincent V. Hubbard has resumed his work in his Boston studios.

Mrs. Hubbard is now acting assistant to her husband in his teaching, replacing the late Dr. George L. Dwyer. Her long experience in studio and concert accompanying and her early training in vocal technique under Arthur J. Hubbard fit her admirably for this post.

composer, having written one of the most successful of American concert songs in his "Invocation to Eros."

Ralph Leopold Returns to New York for Concert and Studio Work

After a summer spent in part on Cape Cod, Ralph Leopold, pianist, recently reopened his New York studios for the season. He will present a number of advanced pupils in a series of recitals which he plans to give in his studios.

Apart from his busy teaching schedule, Mr. Leopold will be heard in concert throughout the United States.

Alton Jones Opens New Studio

Alton Jones, pianist, returned to New York on Oct. 1, following an extended vacation in Colorado and other parts of the West. He resumed teaching at the Institute of Musical Art of the Juilliard School.

On Oct. 5 Mr. Jones opened his new studio at 50 West Sixty-seventh Street.

Isidore Luckstone Resumes Teaching in New York Studio

Isidore Luckstone, teacher of singing, has reopened his New York studio for the season. Mr. Luckstone reports the addition of a number of talented pupils to his list this season. He will give several musicals during the winter.

Leon Carson Opens Montclair Studio

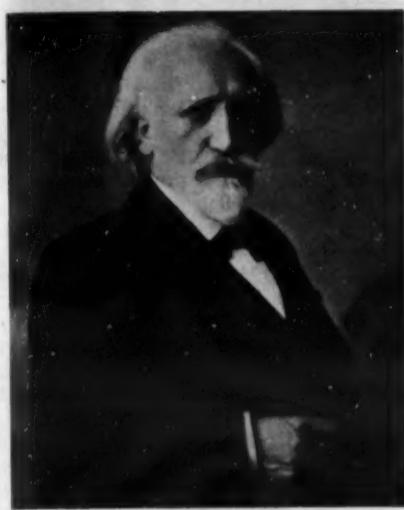
Leon Carson, New York voice teacher, in addition to teaching at the Sherman Square Studios, will be active this season in concert work.

He will also teach on Monday and Thursday mornings in his new studio at 427 Bloomfield Avenue, Montclair, N. J., which he opened on Oct. 1.

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**César Thomson, Noted
Violinist and Teacher,
Passes Away in Lugano**



César Thomson

Word was received in New York late last month of the death in Lugano, Switzerland, of César Thomson, the eminent violinist and pedagogue, on Aug. 24.

César Thomson was born in Liège, Belgium, March 17, 1857. At the age of seven he entered the Liège Conservatory, where he became the pupil of Jacques Dupuis, a very exacting taskmaster, under whom he developed to such an extent that by the time he was fourteen his technique far outshone that of any other pupil in the school. With further training under Wieniawski, Vieuxtemps, Léonard and Massart, he had at the age of sixteen a technique unrivaled by any violinist of the time.

On leaving the conservatory he toured Spain and Italy with great success, and in 1875 became chamber musician to Baron von Derwies in Lugano. Four years later he became concertmaster of the Bilse Orchestra in Berlin. In 1882, after a very successful appearance at the annual music festival in Brussels, he was appointed professor of violin at the Liège Conservatory, holding this position until 1897, when he succeeded Ysaye at the Brussels Conservatory.

Toured the Two Americas

During these years he made frequent tours as soloist in Europe, and in 1894 came to this country. In 1903, he went to South America, where he had a triumphant reception. He made Brussels his headquarters until the war. Then he went to Paris, becoming head of the violin department at the Conservatoire. Shortly after the close of the war he returned to Belgium.

In 1924, Mr. Thomson came to America as a member of the faculty of the Ithaca Conservatory of Music, Ithaca, N. Y. He remained there for three years and during the time held classes at the Juilliard Foundation in New York and conducted special advisory hearings at the Greenwich Music School Settlement, New York. He gave a recital in Aeolian Hall in March, 1924, and also appeared in a concert at the Metropolitan Opera House, playing the Bruch Concerto.

As a concert performer, Thomson in his prime was distinguished by amazing technical facility, his playing of double-stopped passages being unique and his interpretative ability of an unusual order. He is credited with having revived interest in the works of Paganini as well as more than one of the classical Italian masters. A strict disciplinarian in his classes, his criticism was invariably kindly and he always took an individual interest in all his pupils.

Among the prominent violinists who studied with him are Paul Kochanski, Adolfo Betti and Alfred Pochon of the

Flonzaley Quartet, Michael Press, Francis Macmillen, Edwin Grasse, Ernest La Prade, Ilya Schkolnik, Raymond Cerf, now teaching in Berlin; Augusto Brandt, Venezuelan violinist; Henry Sokolov, of Washington, D. C.; Joan C. Van Hulsteyn, for many years head of the violin department of the Peabody Conservatory, and Enrique Caroselli, head of the violin department of the Greenwich Music School Settlement, New York.

Sergei Klibansky

Sergei Klibansky, teacher of singing, died suddenly at his home in New York on the morning of Sept. 17.

Mr. Klibansky was born in Russia, April 18, 1878. He received his early musical education at the Frankfort Conservatory and went later to the Stern Conservatory in Berlin, and also studied privately with teachers in France and Italy. He taught at the Stern Conservatory and sang extensively in recital.

Coming to this country in 1910, Mr. Klibansky taught first for a brief period in Dayton. He was later associated with the American Institute of Applied Music and the Institute of Musical Art in New York and the Cornish School in Seattle, also teaching privately in Boston and Memphis, and since 1924 in New York. A number of prominent operatic and concert singers were among his pupils.

He is survived by his wife, a son, Peter, and a daughter, Sonia, besides a brother, Leon, a banker in Paris, and relatives in Germany.

Adolf Weidig

CHICAGO, Oct. 5.—Adolf Weidig, composer and teacher, and vice-president and director of the American Conservatory of Music, died suddenly at his home in Hinsdale on Sept. 23.

Mr. Weidig was born in Hamburg, Nov. 28, 1867. He studied music at the Conservatory in that city and later in Frankfort on the Mozart Stipend, which he won with a string quartet. At the Munich Conservatory he studied violin under Abel and composition under Rheinberger.

In 1892 Mr. Weidig settled in Chicago as a member of the Chicago Symphony. Until 1901 he was also second violin of the Spiering String Quartet. In 1898 he became assistant director of the American Conservatory and later its director. He had conducted performances of his works in this country and in Germany.

Carl Nielsen

COPENHAGEN, Oct. 3.—Carl Nielsen, composer, died here today after a week's illness. Mr. Nielsen was born in Nørre-Lindelse, June 5, 1865. At the Copenhagen Conservatory, he studied violin with Tofte and composition with Rosenhoff. Winning the Ancker Stipend, he spent a year studying in Paris. After several years in the Court Orchestra here he was made director of the conservatory. He also appeared frequently as guest conductor in various European music centers.

Mr. Nielsen's compositions included two operas, "David and Saul" and "Maskeraden" (he had attended a performance of the latter only last Saturday), four symphonies and smaller orchestral works as well as choral pieces, songs and violin works. He is said to have been the first Danish composer to secede from the Romantic school.

Waldemar von Baussnern

BERLIN, Sept. 15.—Waldemar von Baussnern, composer, died here recently at the age of sixty-five years. He had been active since 1923 as a teacher in the Academy for Church and School Music in this city. Previously he had acted as conductor of various choral organizations in Mannheim, Dresden and Cologne, and as director

of the Weimar Music School and the Hoch Conservatory in Frankfort.

Especially known for his choral works, Baussnern was also the composer of seven symphonies. Two operas, "Dürer in Venice" and "Satyros," were produced in Weimar. A disciple of Cornelius, he arranged the piano score of "Barber of Bagdad" and completed that composer's unfinished opera, "Günlöd."

Mrs. Gustav Saenger

Mathilde Fleischer Saenger, wife of Gustav Saenger, editor of the music publishing firm of Carl Fischer, Inc., died at her home on Sept. 22 after an illness of a year.

Mrs. Saenger was born in New York on July 11, 1874, and married Mr. Saenger in this city on Aug. 28, 1913. She studied piano in her youth and later became deeply interested in music not only as a listener, but by giving encouragement and practical assistance to artists. Funeral services were held in the chapel of St. Bartholomew's Church.

Mrs. Concetta Morgana

BUFFALO, N. Y., Oct. 5.—Mrs. Concetta Morgana, mother of Nina Morgana, soprano of the Metropolitan Opera Company, died here today. She was a native of Palermo, whence she came to this country forty-five years ago. In addition to Mme. Morgana, she is survived by another daughter, Angie, and five sons.

Mme. Morgana left New York immediately for Buffalo when the news of her mother's death reached her.

Mrs. Samuel Gardner

Stella Barnard Gardner, pianist, and wife of Samuel Gardner, violinist, died at her home in New York on Sept. 26.

Mrs. Gardner was born in Fall River, Mass., Sept. 16, 1894. Her first piano lessons were with her mother. She studied later with Edwina Davis, Adele Margulies and Harold Bauer. She was married to Mr. Gardner in 1922. Mrs. Gardner was an unusually able accompanist and toured extensively in that capacity with Mary Jordan, contralto.

J. Walter Spalding

MONMOUTH BEACH, N. J., Oct. 5.—J. Walter Spalding, father of Albert Spalding, violinist, and one of the founders of the sporting goods firm of A. G. Spalding & Bros., died here suddenly, following a heart attack, on Sept. 11.

Mr. Spalding was born in Byron, Ill., in 1856. Since 1898 he had spent a large part of every winter in Florence, Italy. He was decorated last year by the Italian Government.

Dr. John Pixley Munn

Dr. John Pixley Munn, physician, banker and philanthropist, who was vice-president of the New York Oratorio Society for years, died at his home in New York on Aug. 15. Dr. Munn was born near Rochester, N. Y., Dec. 11, 1847, and received his medical degree from Bellevue Medical College in 1876.

Dr. Henry Phillips Davis

PITTSBURGH, Oct. 10.—Dr. Henry Phillips Davis, chairman of the board of directors of the National Broadcast-

ing Company, who established Station KDKA, the first broadcasting station in existence, died recently in Wilkinsburg, near here. Dr. Davis was born in Somersworth, N. H., in 1868. His work in the development of radio broadcasting brought him world-wide fame.

Mellie Dunham

LEWISTON, ME., Oct. 5.—Mellie Dunham, champion fiddler of the State of Maine, died here on Sept. 27, in his seventy-ninth year. Mr. Dunham, who was a maker of snowshoes by trade, achieved national prominence in 1924, when Henry Ford had him come to Detroit to play his repertoire of dance tunes. He afterward made appearances in vaudeville.

Oskar Wilhelm Jüttner

BASEL, Oct. 1.—Oskar Wilhelm Jüttner, conductor and composer, died here on Aug. 19. Mr. Jüttner was born in Liegnitz, Nov. 24, 1863. He was active as a violinist in the Bilse Orchestra, as concertmaster in the Heidelberg orchestra and later in Montreux. He had appeared as guest conductor in Antwerp, Munich, Barcelona and various other music centres.

Domenico Russo

PURDY, N. Y., Oct. 5.—Domenico Russo, tenor, well known as a member of various opera companies, died here on Sept. 27, after a prolonged illness. Mr. Russo was born in San Francisco in 1879. His last appearances were made in vaudeville in 1928.

Philip Neeter

ST. LOUIS, Oct. 5.—Philip Neeter, first viola player of the St. Louis Symphony, was killed in an automobile accident on Sept. 24. He was forty-nine years old and a native of Holland. He had been a member of the St. Louis orchestra for two years and had formerly played with the Philadelphia Orchestra. He is survived by his widow and three sons.

B. L. C.

ROSA COMPANY COMING

Noted British Operatic Ensemble Plans American Tour

The possibility of a tour of the United States this autumn by the Carl Rosa Opera Company was discussed at a dinner given on board the liner Olympic on Oct. 8 by the Grand Opera in English Company, which is sponsoring the visit.

Plans have already been arranged by this organization for a Canadian tour. The British opera company will bring over complete scenic and other equipment. The personnel numbers 140, exclusive of the orchestra, which will be engaged here. The company was scheduled to sail from England on the Laurentian on Oct. 23 for Montreal, where the Canadian engagement will open on Nov. 2 at His Majesty's Theatre.

At the completion of the Canadian engagement on Dec. 28, the company plans to open a twelve weeks' tour of the United States, which is to include New York. Their repertoire includes the "Ring," "Meistersinger," "Tannhäuser" and many other standard works.

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*Season's Plans
for Metropolitan
Are Announced*

(Continued from page 3)

Pons. Stravinsky's ballet, "Petrushka," will be produced in March. The centenary of Bellini's "Norma" falling on Dec. 26, a gala performance of the opera will be given on that date, and on March 6, 1932, the 101st anniversary of "Sonnambula" will be similarly celebrated.

Engages New Artists

Mr. Gatti-Casazza, during the summer in Europe, engaged several new singers for the coming season. These include Göta Ljungberg, soprano; Doris Doe, mezzo-soprano; Francesco Merli, tenor; Armando Borgioli, baritone, and Arthur Anderson, bass.

Mme. Ljungberg is a native of Sweden and had her musical training at the Stockholm High School for Singing, and the Royal Operatic School. Her debut was made at the Stockholm opera as Elisabeth, and she also sang Gutrune and Santuzza. From Stockholm she went to Covent Garden, singing, among other roles, Strauss's Salome. She also created there the leading role in Goossens's "Judith." She has sung at the Berlin State Opera and in other centres in Central Europe, appearing as the three Brünnhildes in various Wagnerian festivals.

Mme. Doe is an American and was born in Bar Harbor, Me. She sang with the New York Philharmonic, the New York Oratorio Society, the Minneapolis Symphony and at the Worcester and North Shore Festivals. During the past season she has been appearing in London, Paris, Berlin, Dresden and other European capitals.

Francesco Merli won his first recognition at a competition held by the late Cleofonte Campanini at Parma, Italy, in 1914. He made his debut at La Scala in Rossini's "Mose in Egitto" under Tullio Serafin shortly after the war and sang there for nine seasons as well as for five at Covent Garden. He has also appeared in Rome, Paris, Copenhagen, Brussels and in South America and Australia. He sings both dramatic and lyric roles.

Arthur Anderson was born in New Philadelphia, Ohio. After graduating from Wesleyan University he studied singing at the Cincinnati Conservatory. He served with the Marines during the war and later in the submarine service. He sang for Mr. Gatti-Casazza in 1928, and then went to Italy for further experience and study, making his debut at Pisa in "Forza del Destino." Since then he has sung 125 performances of eighteen bass roles.

Armando Borgioli is a native of Italy and has sung in most of the leading opera houses of that country as well as in Paris.

Other Newcomers

Other newcomers announced last spring include Marie von Essen, American mezzo-soprano, a native of Detroit, who has sung extensively in opera both here and in Europe; Max Lorenz, tenor, who comes from the Dresden Opera, and Carleton Gauld, an American bass, a native of Bedford, Ind. Mr. Gauld was a pupil of Oscar Seagle in New York and later of Jean de Reszke. He made his debut in Cannes and later sang at Deauville and during the past season at the Colon in Buenos Aires.

Dr. Hans Niedecken-Gebhard, stage

A Diva Visits Midas



Tupper
Gina Pinniera (Centre), John D. Rockefeller and His Granddaughter, the Marchesa Estrellita de Cuevas, Photographed at Mr. Rockefeller's Lakewood Estate

A QUEEN of Song and a King of Finance met recently when Gina Pinniera visited John D. Rockefeller at his estate in Lakewood, N. J. They discussed music and kindred topics, and Mme. Pinniera sang for Mr. Rockefeller, who was cordially appreciative of her voice and art and who expressed his delight at the impromptu concert. Another enthusiastic listener was the

Marchesa Estrellita de Cuevas, Mr. Rockefeller's granddaughter.

One of Mme. Pinniera's early seasonal engagements is to be a New York recital in Carnegie Hall on Nov. 3.

The Baroness Helene Nostitz von Hindenberg, a great friend of Mme. Pinniera, will arrive in time to attend this concert, when she comes for a lecture tour to this country.

Scholarships Awarded by Master Institute

The Master Institute of Roerich Museum has awarded several scholarships for the coming season. Those who won awards were: Hassie Mayfield of New York, soprano, for vocal study with Victor Andoga; Mischa Ashenbaum and Winston Collymore, for violin study under Mme. Marie Caslova; Stuart Moore, cellist, for study under Percy Such; Elizabeth London, Alice Saloff, Lorraine Smith and Elsa Cabrera, pianists, for study under Maurice Lichtmann, Sina L. Lichtmann and David Barnett; and Hinda Barnett, orchestral ensemble and chamber music, under Philip Gordon and Mr. Such.

The South American fellowship was awarded to Señorita Cabrera, of Chile, for work in piano and composition.

The Institute began classes on Oct. 1. Edward Weiss, a former pupil of Busoni and Scharwenka, who has appeared in recitals and as soloist with orchestras in Europe, is a new member of the piano faculty.

Maduro Works to Be Played by Manhattan Symphony

Two compositions by Charles Maduro, "Scherzo Espagnol" and "Rhapsodie Espagnole," will be played by the Manhattan Symphony, Henry Hadley, conductor, at the opening concert of this season on Nov. 16, in the Concert Auditorium of the Hotel St. George, Brooklyn.

Rubinstein Club in Fine Program at New Waldorf

The first big event to take place in the new Waldorf-Astoria Hotel was the Autumnal Breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, on Saturday, Oct. 3. Almost 2,500 guests attended, including members of many prominent musical organizations. The guests of honor at the high table were: the Rev. and Mrs. W. W. Bellinger, Mrs. Carrie Jacobs-Bond, Mrs. Alfred W. Cochran, Baroness Alma Dahlerup, Mlle. Colette D'Arville, Amelia Earhart, Mrs. William C. Hammer, Mr. and Mrs. A. Walter Kramer, Estelle Liebling, Leonard Liebling, Mr. and Mrs. Philip A. Myers, Mrs. Angelique V. Orr, Mrs. Henry Willis Phelps, Mrs. Everett M. Raynor, Anne Roselle, Nina Saemundsson, John Philip Sousa, Dr. and Mrs. John M. Wheeler and William H. Woodin.

Pageant of Nations Staged

Following the reception at 11 o'clock, a procession made up of the officers and guests of honor entered the ballroom, while Dr. Chapman conducted his new Grand March, composed for and dedicated to the new Waldorf-Astoria, and a "Pageant of All Nations," composed of members of the club, was directed by R. H. Burnside.

Mrs. Chapman greeted the gathering at noon. The invocation was offered by the Rev. W. W. Bellinger, Josephine Forsyth's setting of "The Lord's Prayer" was sung by Maude Runyon, contralto, and an ensemble of women's voices following the luncheon.

Mrs. Chapman announced to her guests that Mme. Schumann-Heink would be present and sing. The famous contralto made one of her impromptu appearances, paid tribute to Mr. and Mrs. Chapman for their friendship over the years and sang songs by Rubinstein and Hildach to an audience which rose to greet her.

Musical Program Delights

An elaborate musical program had been prepared by Estelle Liebling, who presided with distinction at the piano for Anne Roselle, soprano, who sang the aria "Dich teure Halle" brilliantly; Tandy MacKenzie, tenor, who scored in arias from "Carmen" and "Giocanda"; Colette D'Arville, soprano, in a group of Basque songs fetchingly given in costume, and James Wolfe, bass, in English and Russian songs. Replacing Beatrice Belkin, who was called to Philadelphia, Amy Goldsmith, a highly gifted young coloratura soprano, sang exquisitely the familiar aria from Rossini's "Barber of Seville." Nicholas Farley, tenor, sang songs by Burleigh and Protheroe ingratiatingly, accompanied by his coach, Emilio A. Roxas.

The International Art Unit, Attilio F. Marchetti, conductor, played an attractive program during the luncheon and was conducted by Dr. Chapman in the concert program in works by Bizet, Rubinstein, Boccherini and Thomas. Maria Gambarelli was seen in two charming dances, the first a "Butterfly Dance," symbolizing the return to life of the Waldorf. Doris Webber gave an Indian dance to Sousa music.

An impromptu treat was the appearance of Carrie Jacobs-Bond, one of the guests of honor, who played her famous song, "The End of a Perfect Day," at Mrs. Chapman's request. Mrs. Bond was given an ovation, the audience joining in the refrain of the song, led by Dr. Chapman.